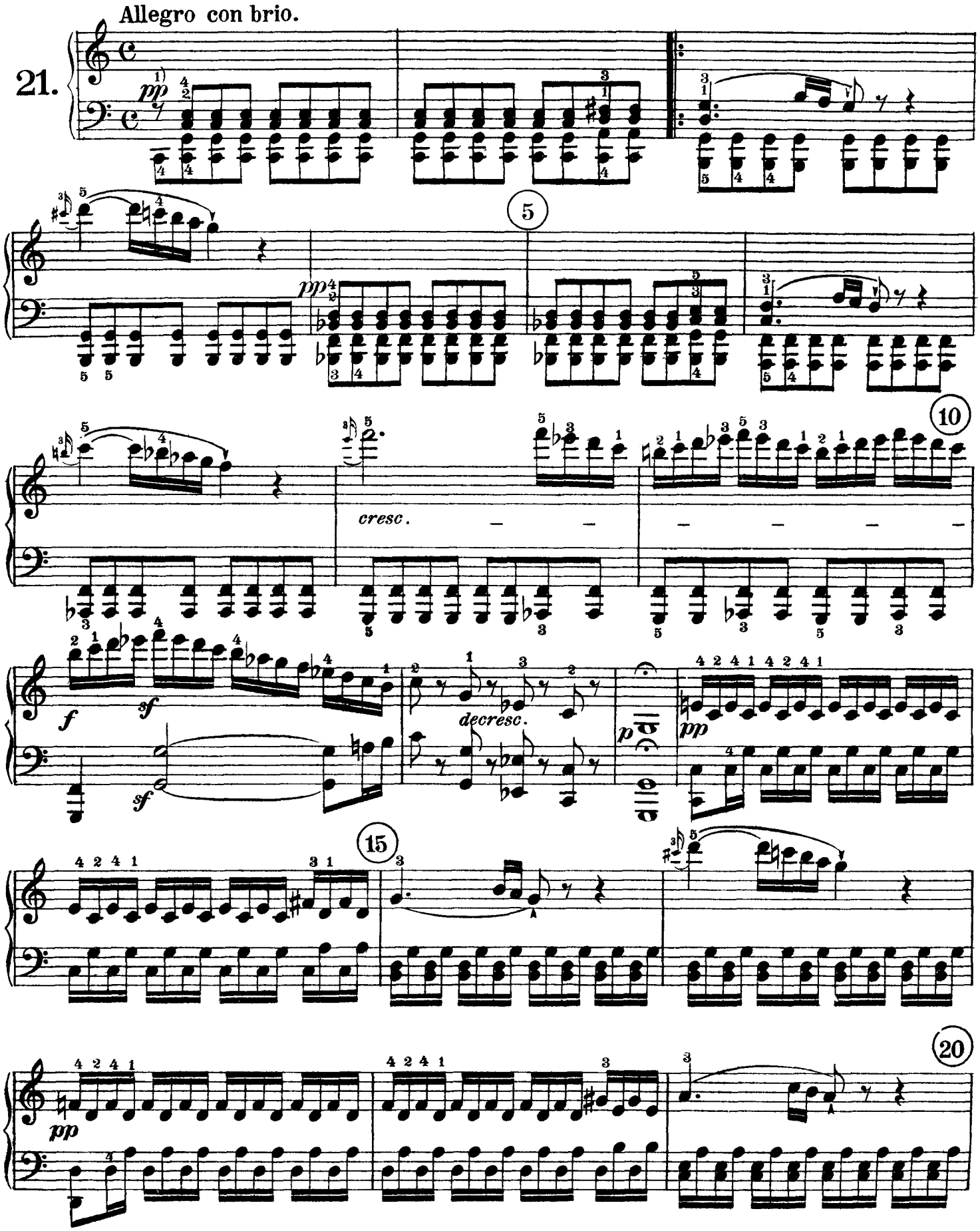
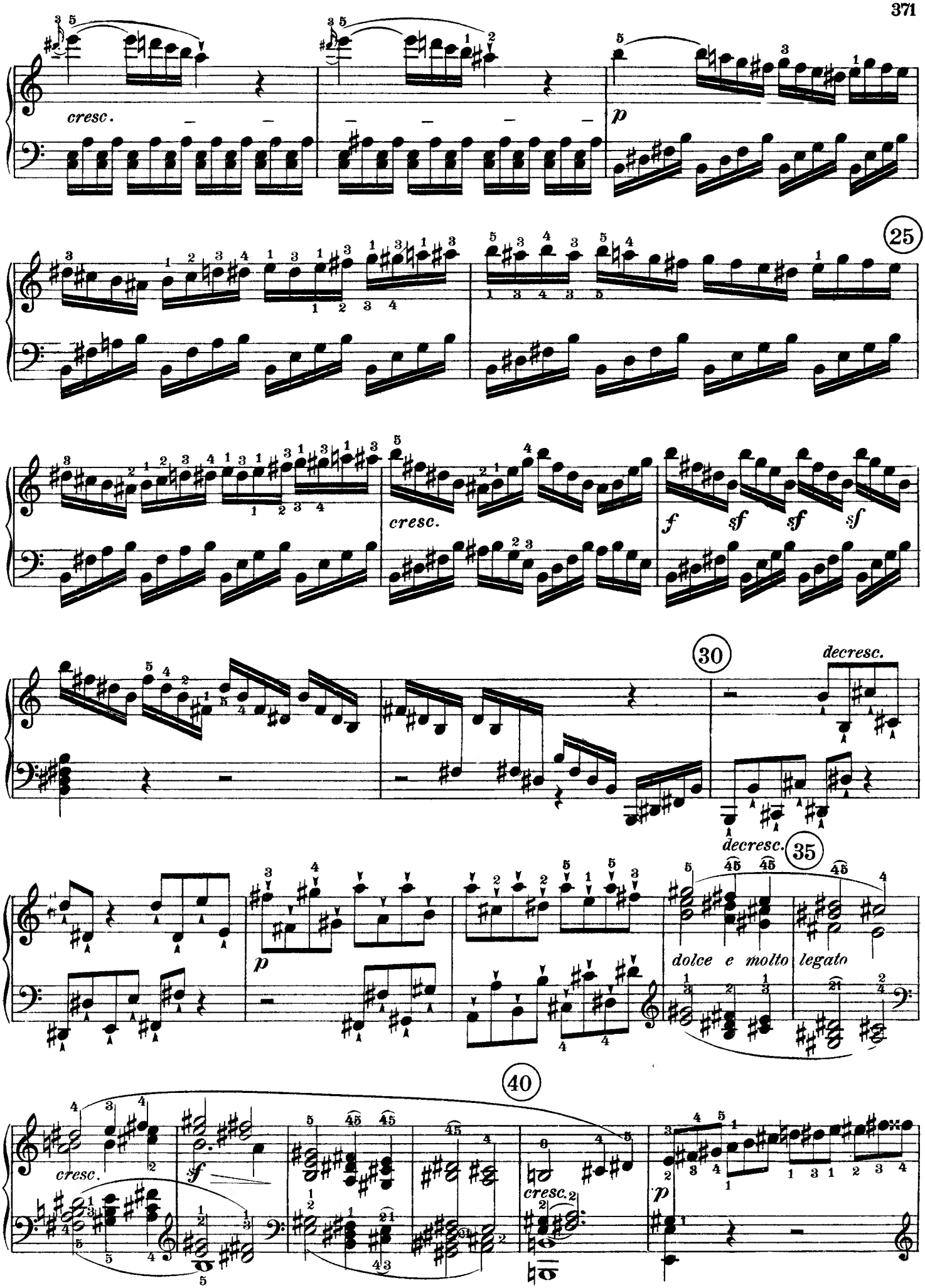
SONATE.

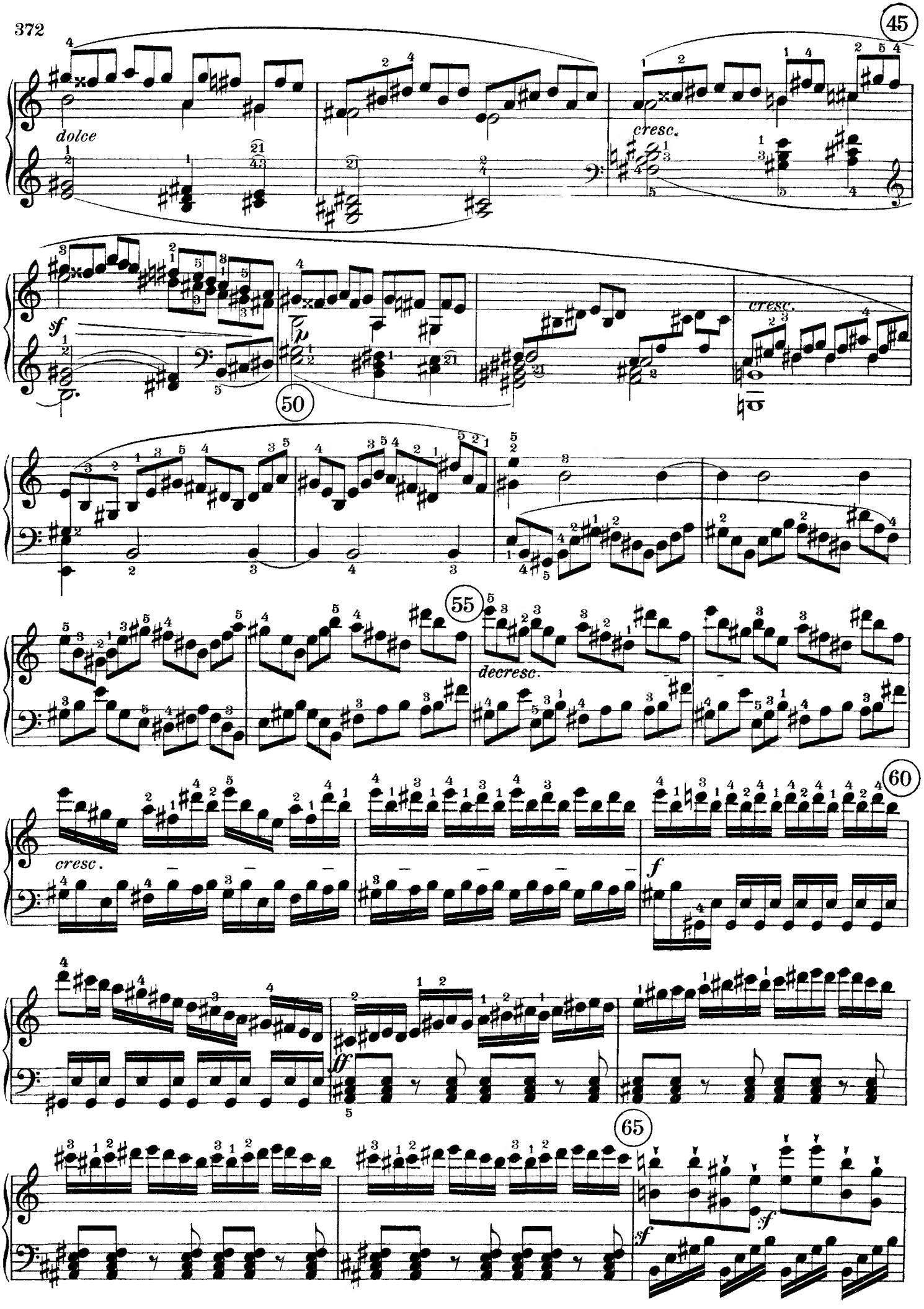
Op. 53.

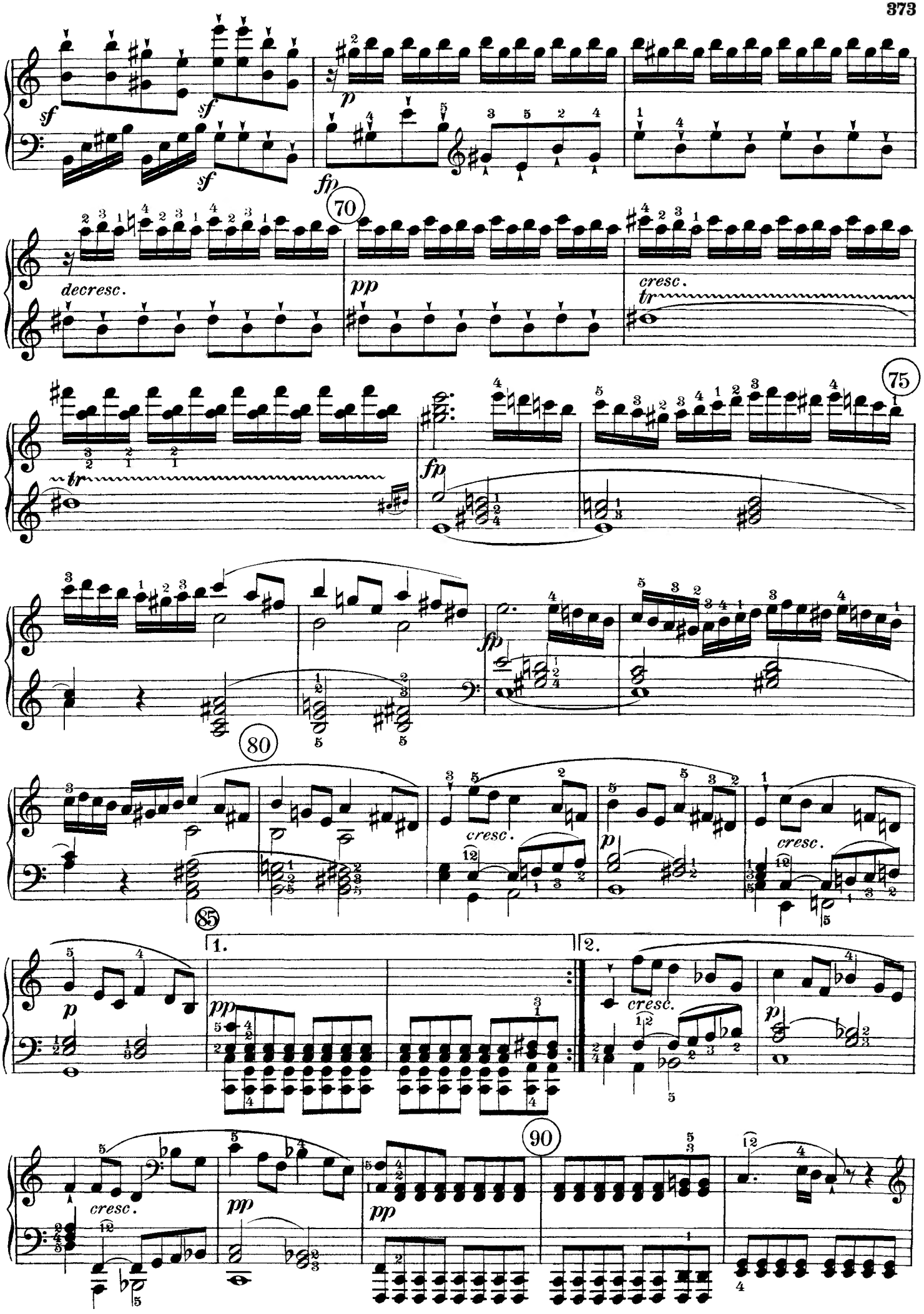
Dem Grafen von Waldstein gewidmet.

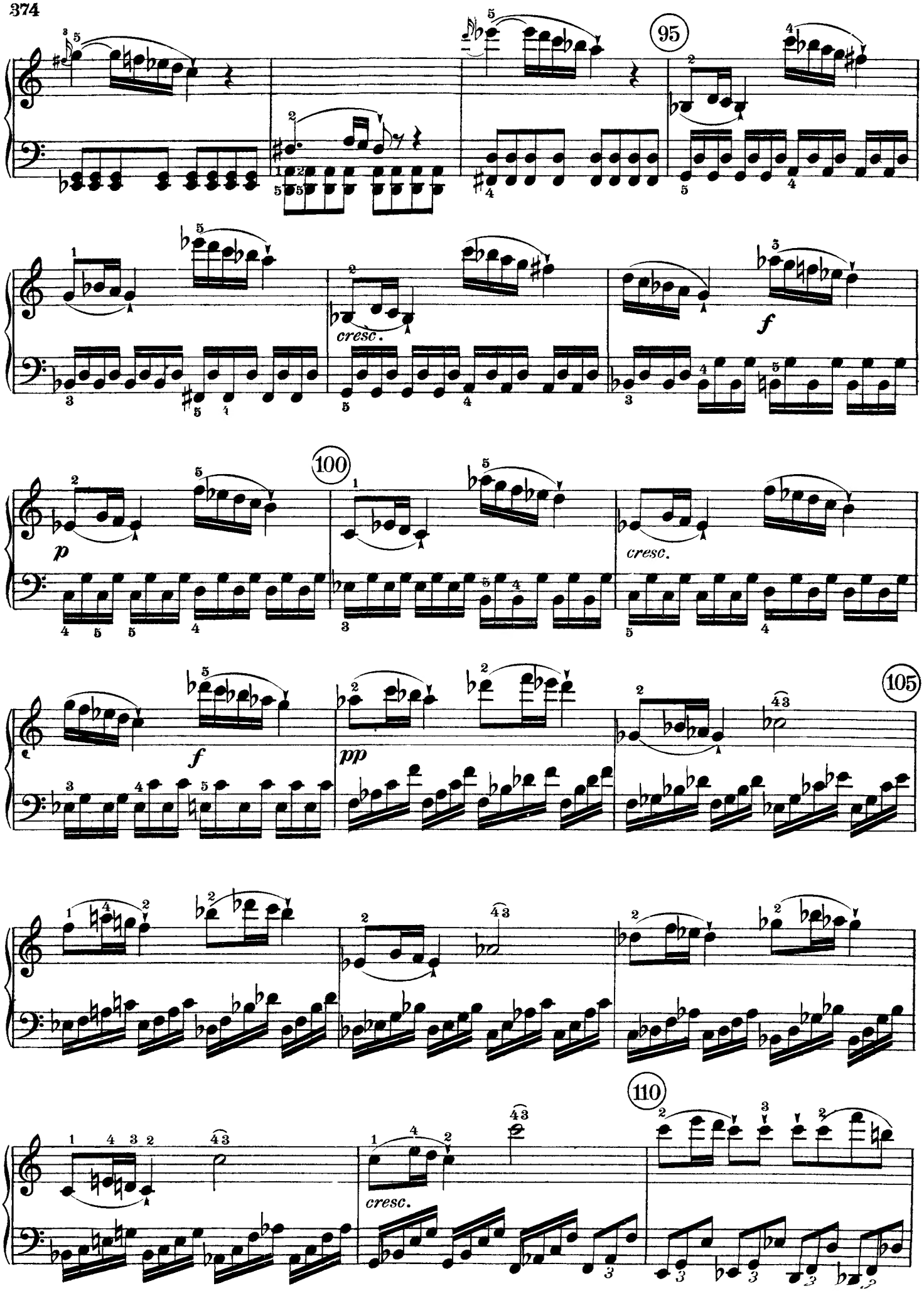


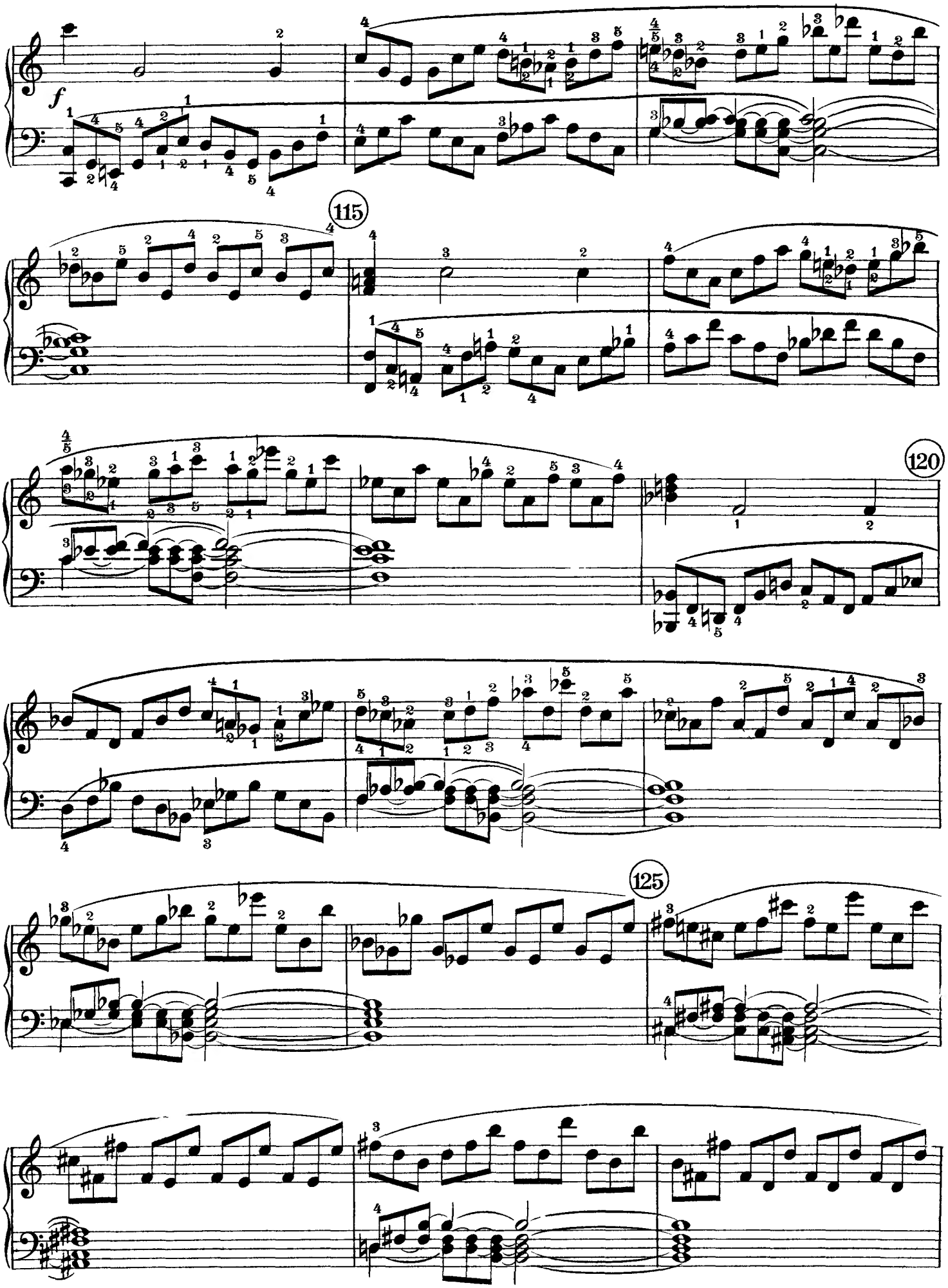
1) The fingering in italics and the pedal indications are Beethoven's.

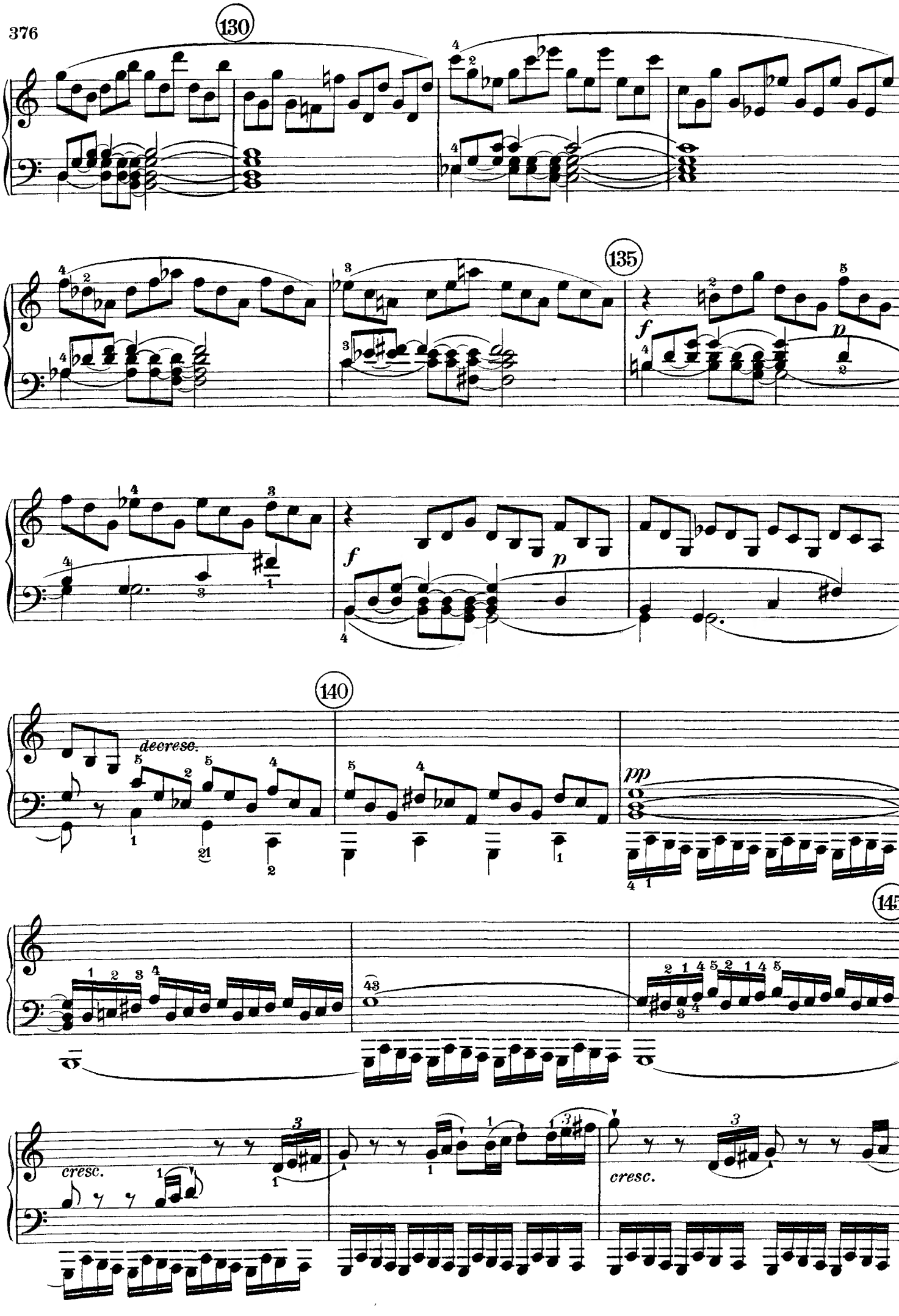

cresc.
p
25
cresc.
f
sf
sf
sf
30
decresc.
decresc.
35
p
dolce e molto
legato
40
cresc.
sf
cresc.
p

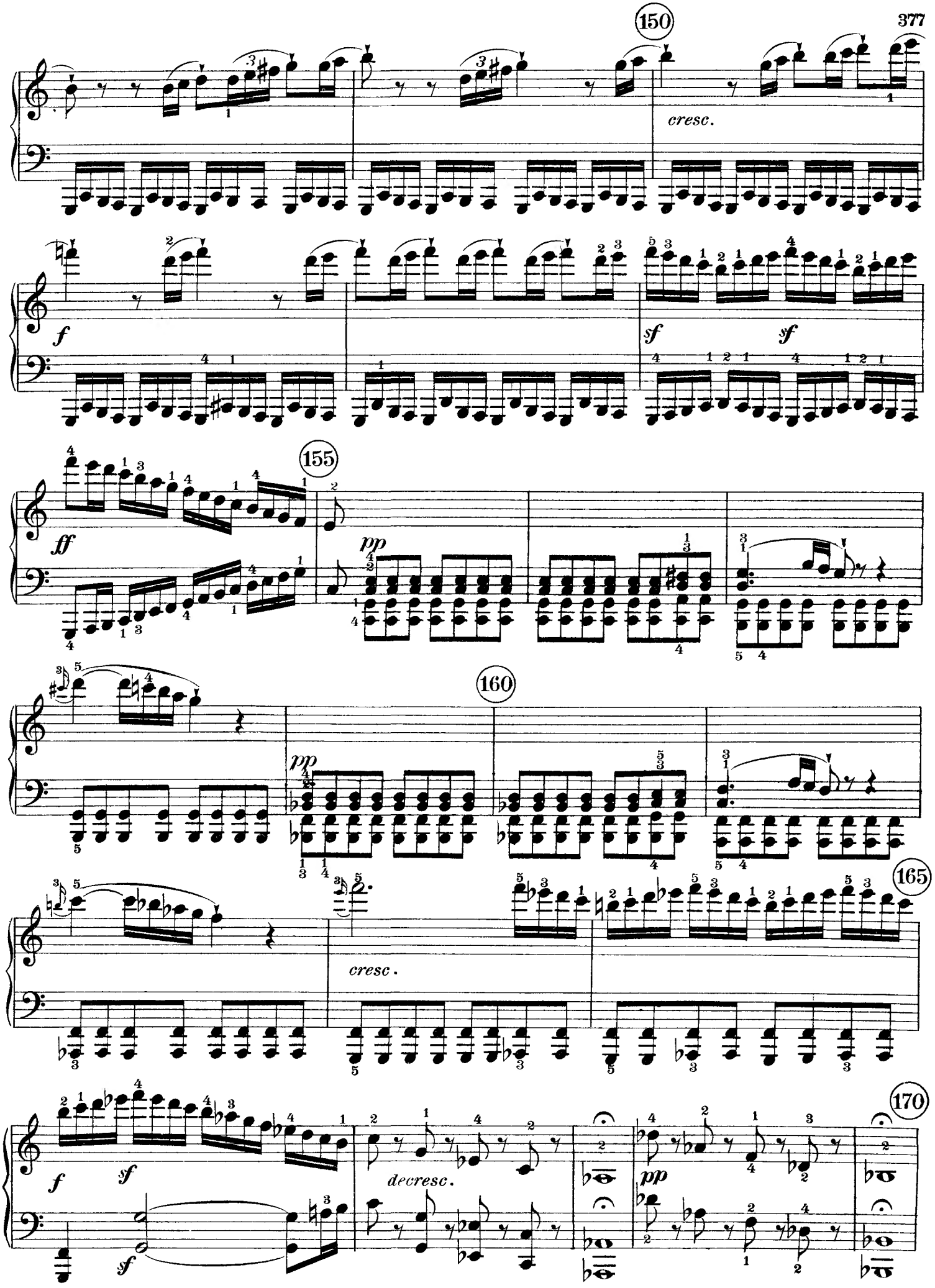

45
dolce
cresc.
sf
p
50
cresc.
55
decresc.
60
cresc.
f
ff
65
sf
sf

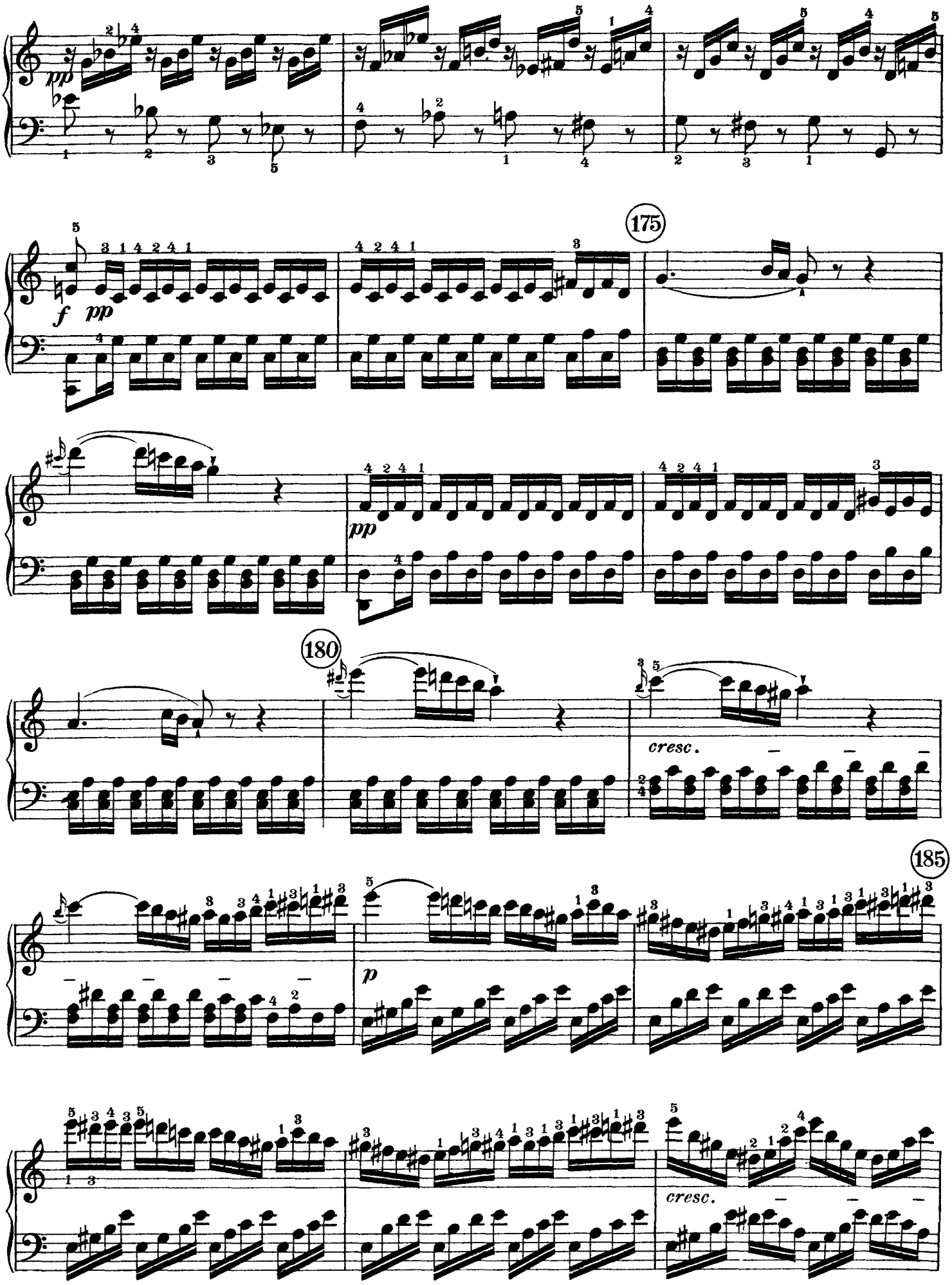

sf
sf
sf
fp
70
decresc.
pp
cresc.
tr
75
fp
80
fp
cresc.
p
cresc.
85
1.
2.
p
pp
cresc.
p
90
cresc.
pp
pp

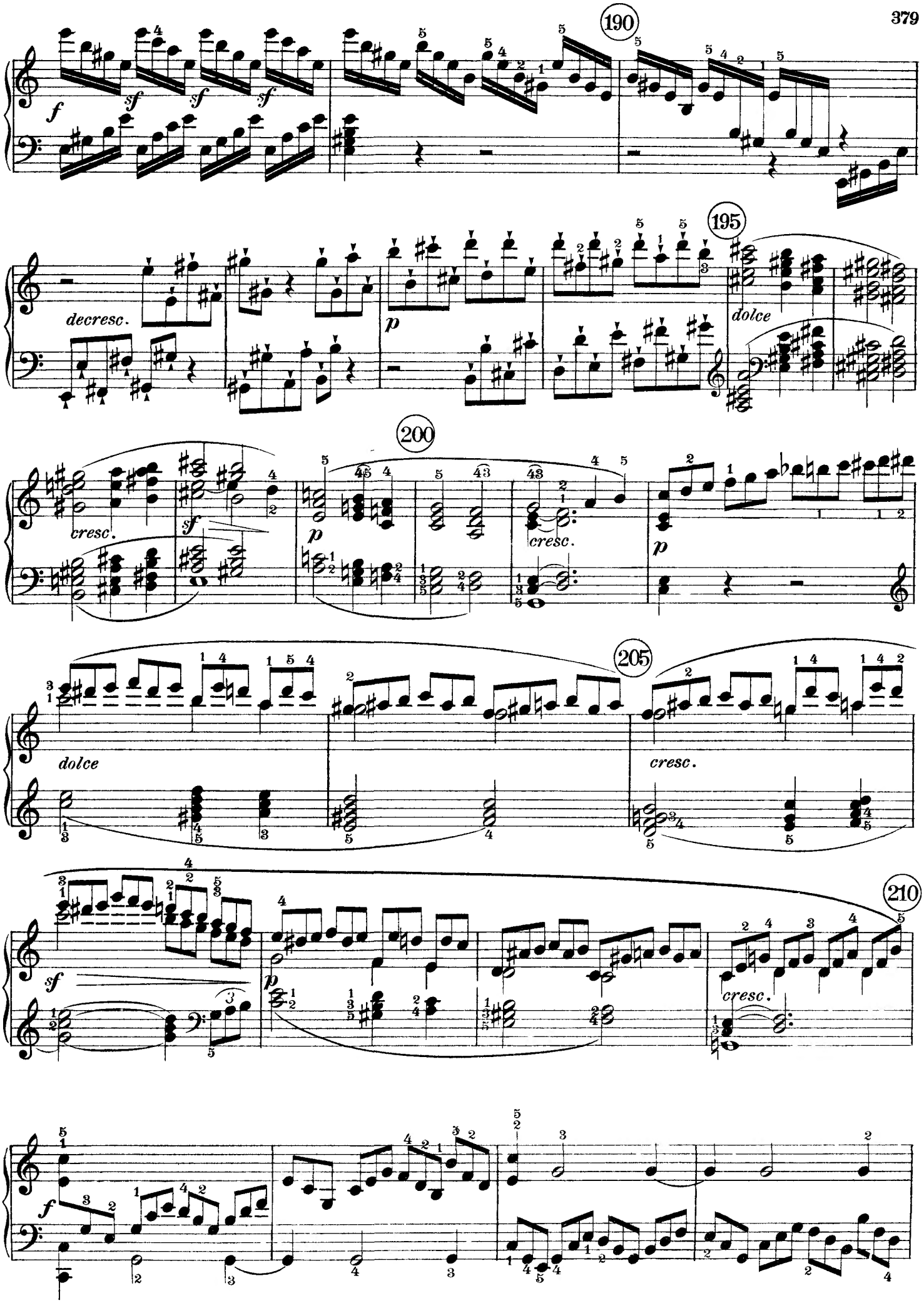

95
cresc.
f
100
p
cresc.
105
f
pp
110
cresc.


f
115
120
125


130
135
f
p
f
p
140
decrese.
pp
145
cresc.
cresc.


150
cresc.
f
sf
sf
155
ff
pp
160
pp
165
cresc.
f
sf
sf
decresc.
170
pp


175
180
185
cresc.
cresc.


190
195
200
205
210
f
sf
decresc.
p
dolce
cresc.

215

decresc.

220

cresc.

f

ff

225

sf *sf* *sf* *sf*

230

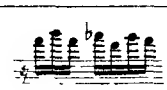
fp *p*

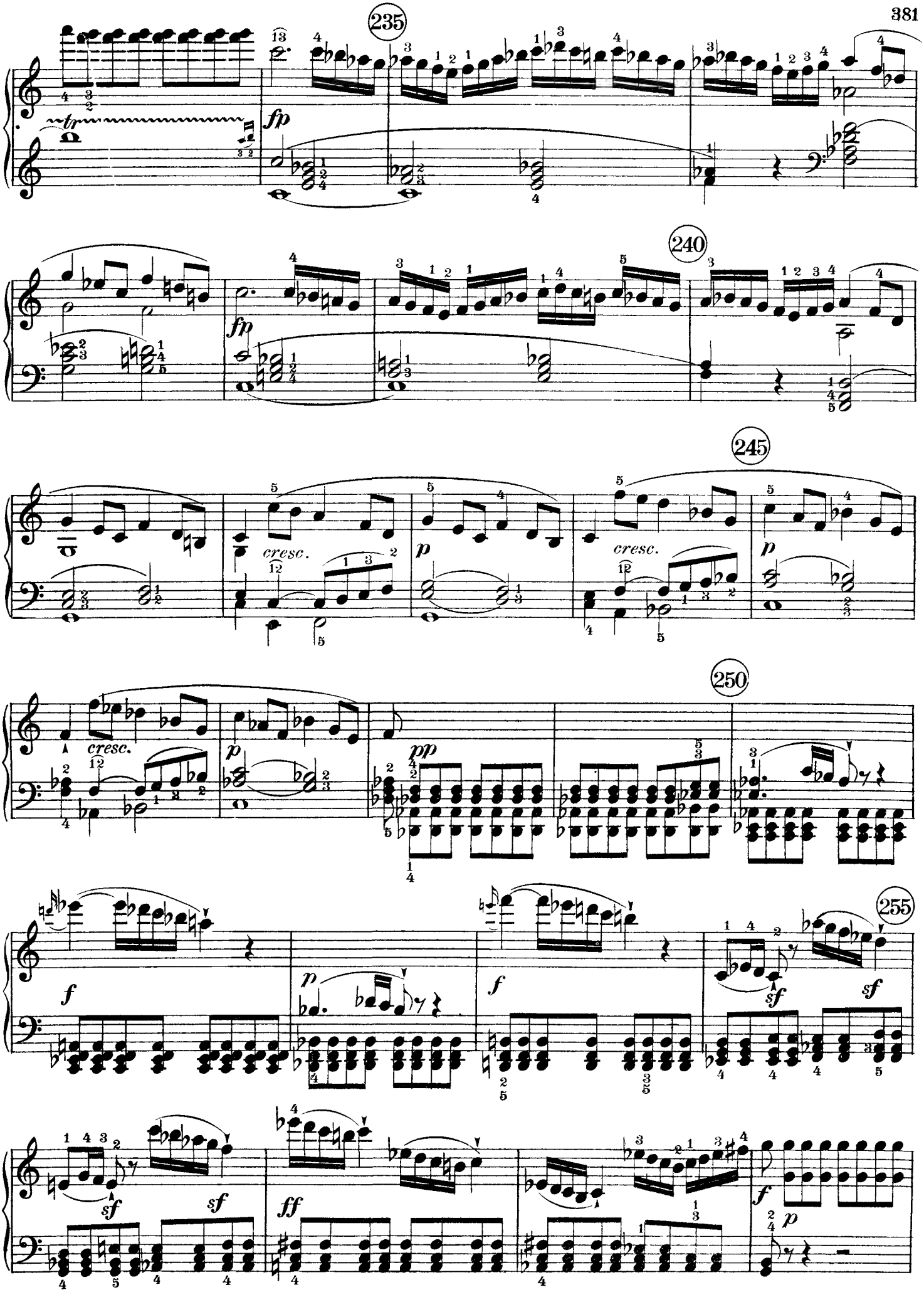
1) *decresc.*

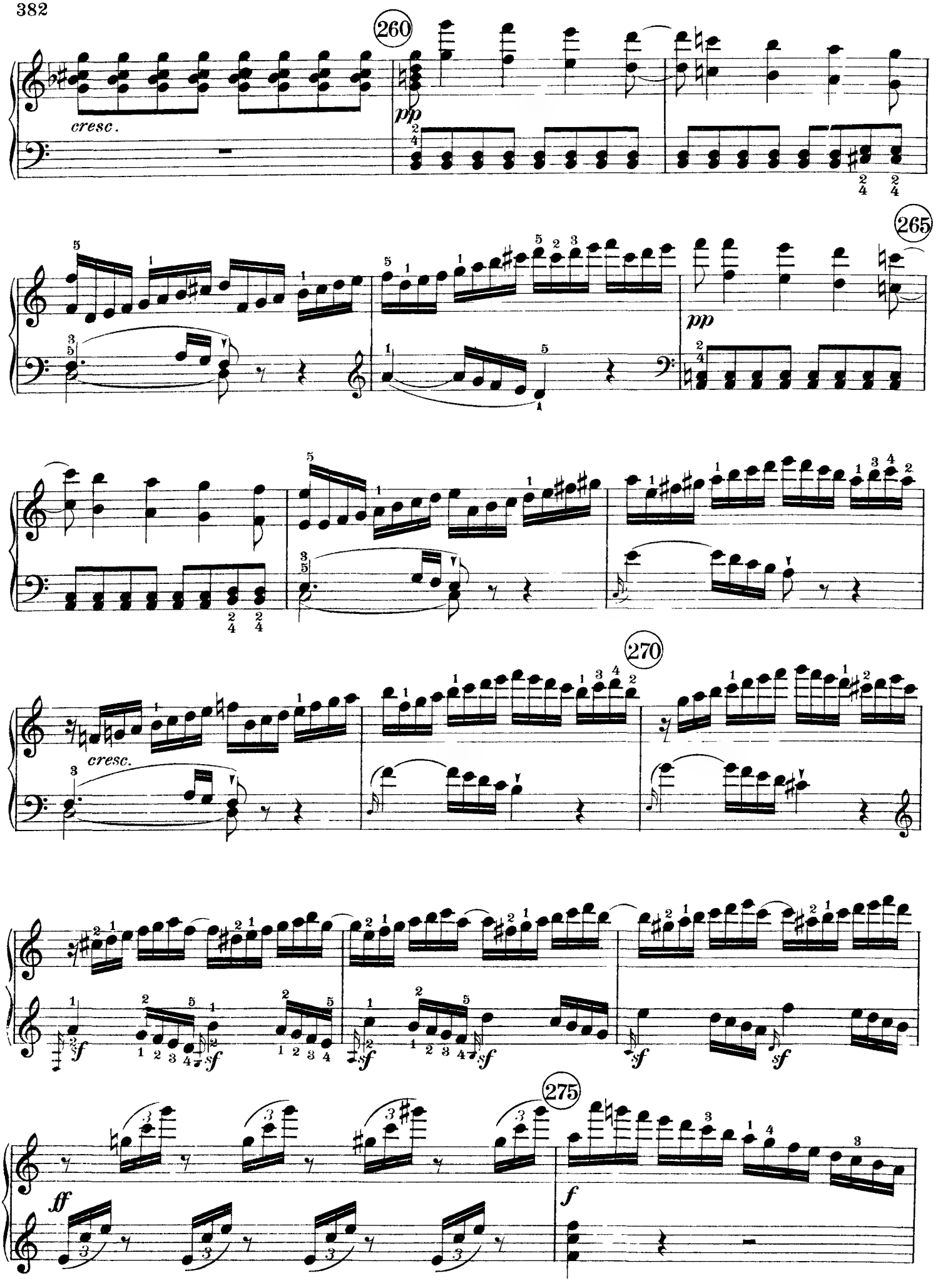
pp

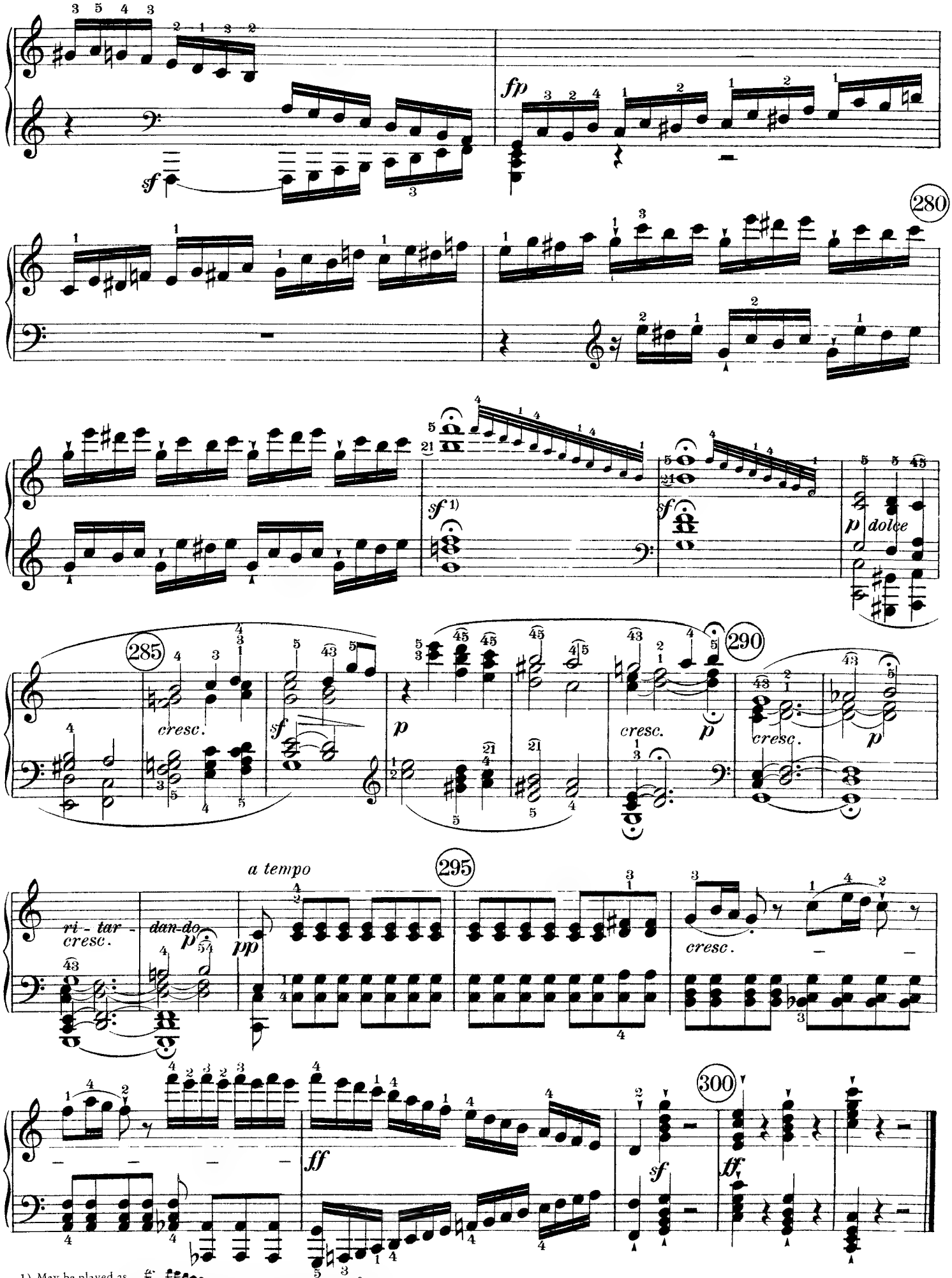
cresc.

tr

1) The original edition shows:  Both the b^3 and the d^1 are engraving errors; if Beethoven had intended the d^3, he would have had to make it the first note of the measure (2nd 16th).


235
240
245
250
255
tr
fp
fp
cresc.
p
cresc.
p
cresc.
p
pp
f
p
f
sf
sf
sf
ff
f
p

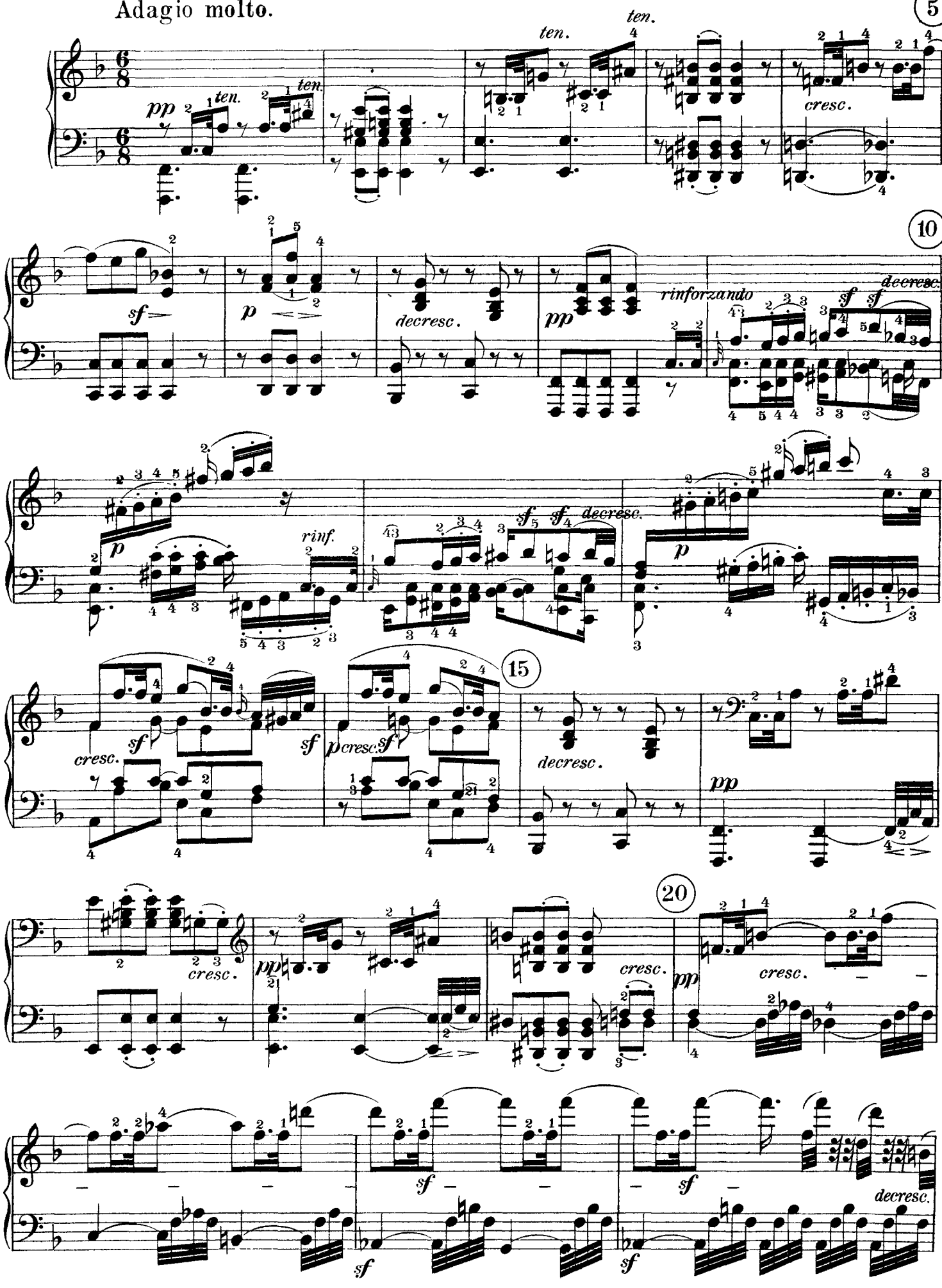

260
cresc.
pp
265
pp
270
cresc.
sf
275
ff
f

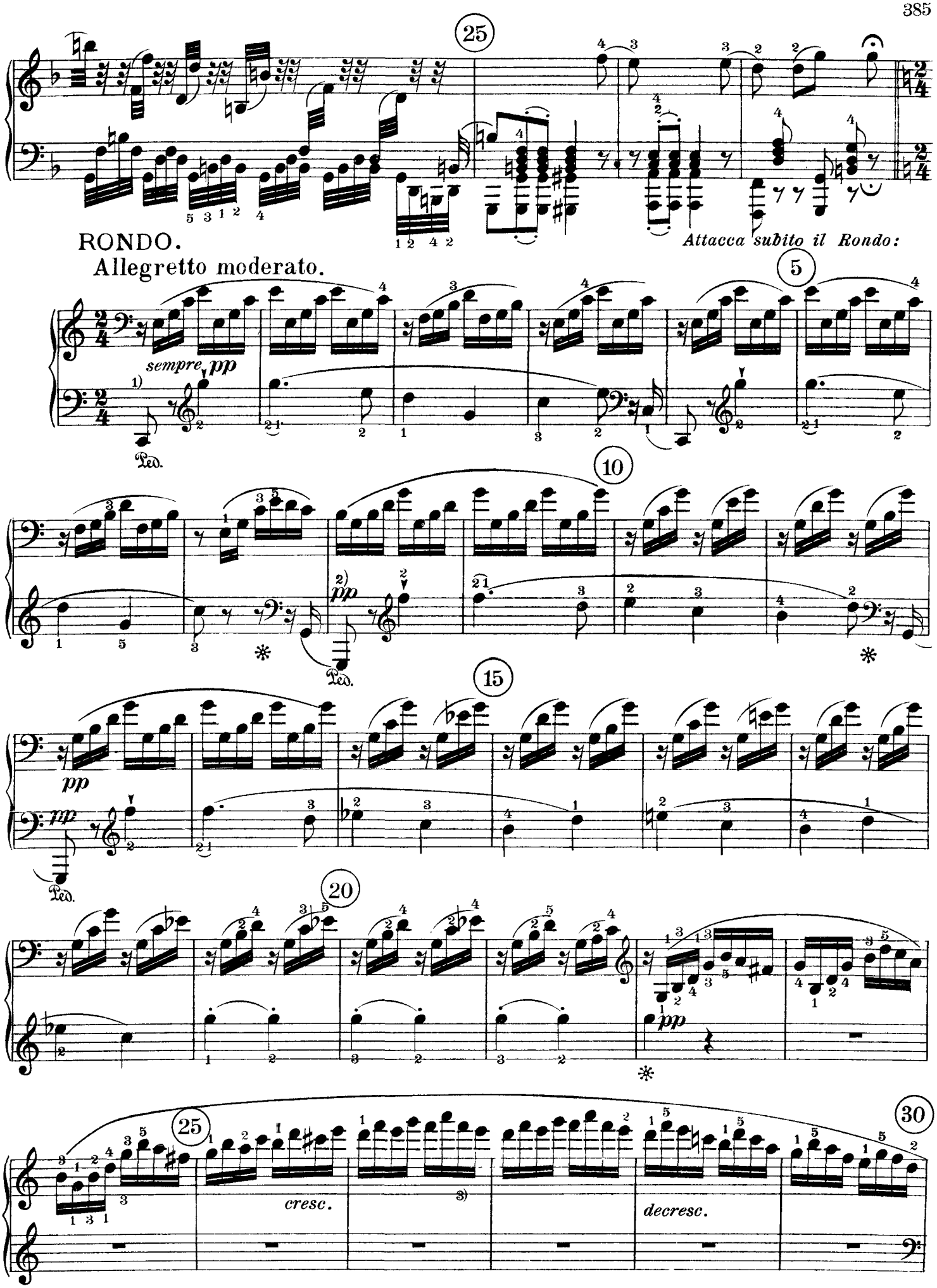


1) May be played as approximately 6 quarter-beats

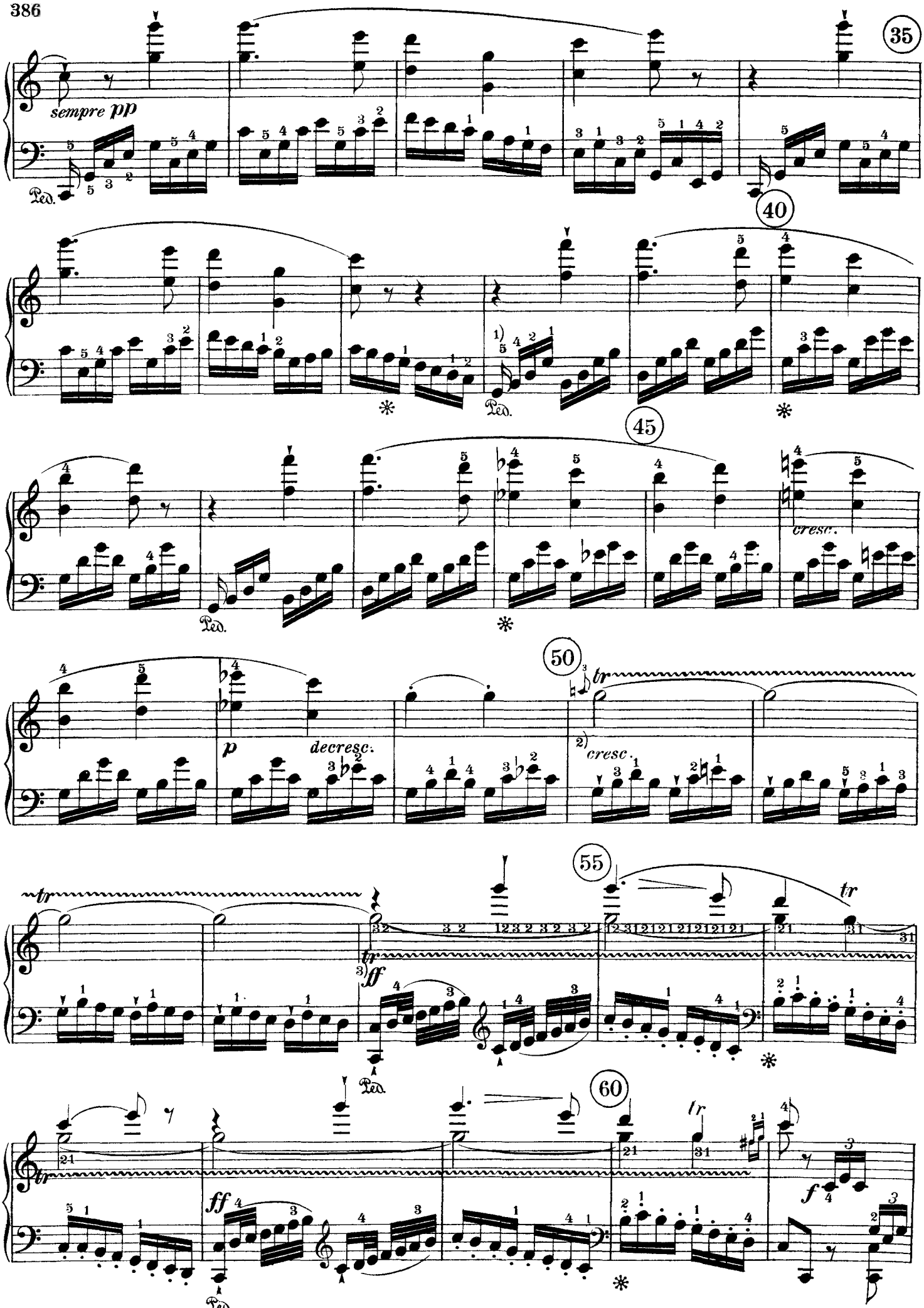
INTRODUZIONE.

Adagio molto.

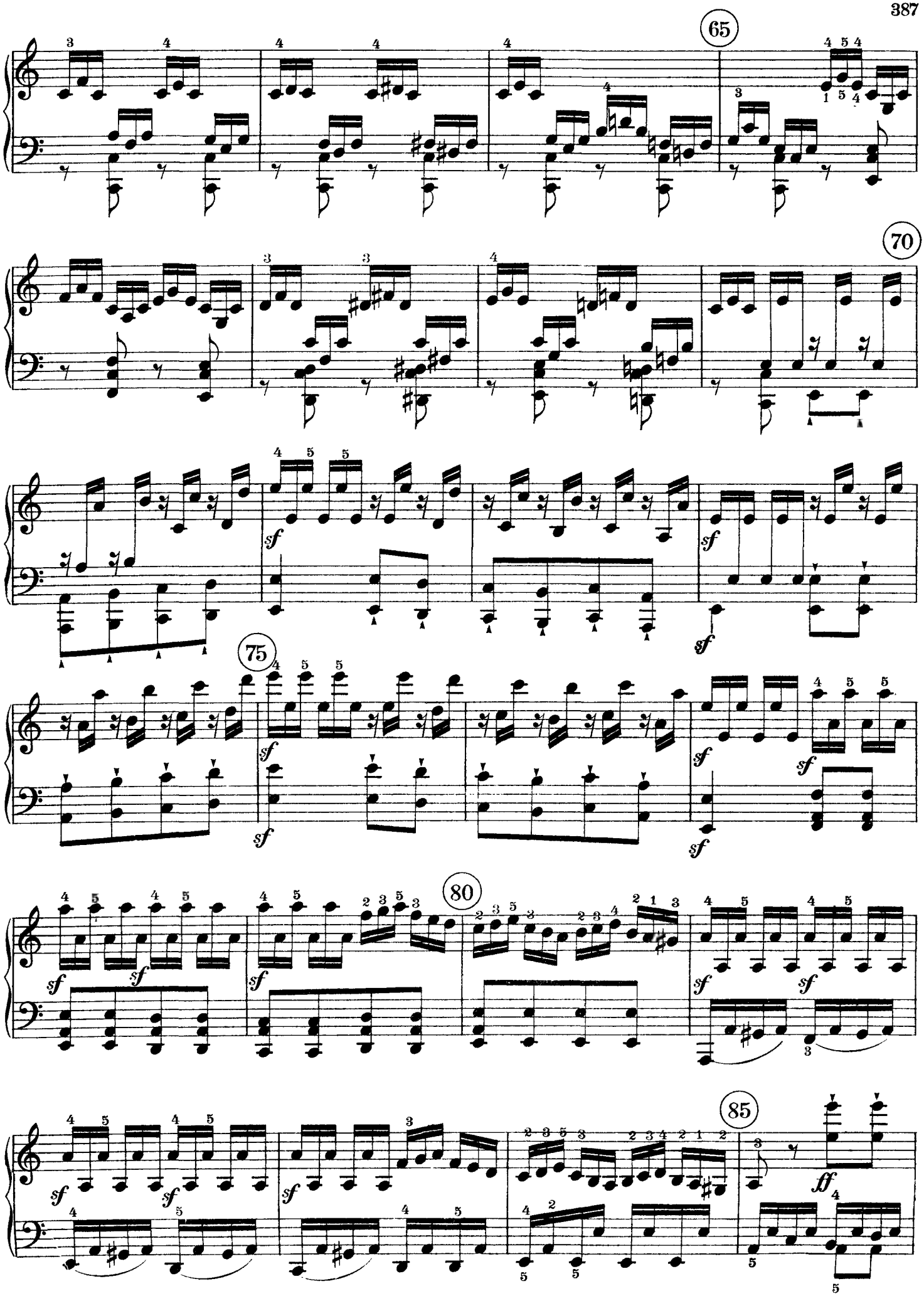


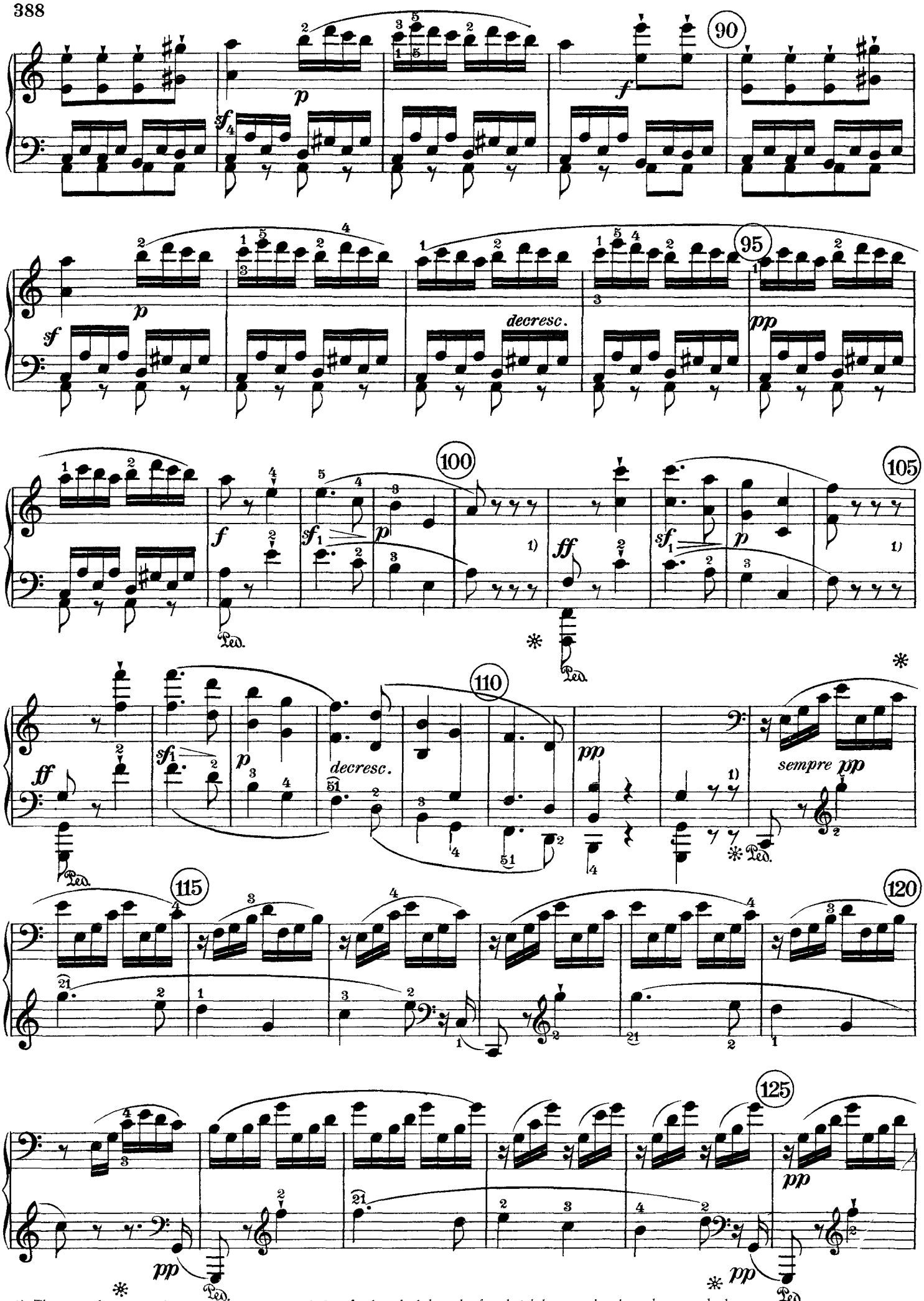


1) The intention of Beethoven's long pedals, which take no account of dissonant passing chords or mixtures, is a spiritual, almost transcendental, binding-together of larger groups, which his instrument also favored (cf. Op. 31, No. 2, first movement, mm. 143–148 & 153–158). On modern instruments one may try to achieve this effect by half-pedaling at the passing harmonies (mm. 3, 7, 11, 15, etc.), a kind of legatissimo of the pedal, comparable to legato playing in general. 2) The *pp* at G_1 serves to identify the opening of the motif. 3) Thus in the original edition; some later ones give g^3 in place of f^3.

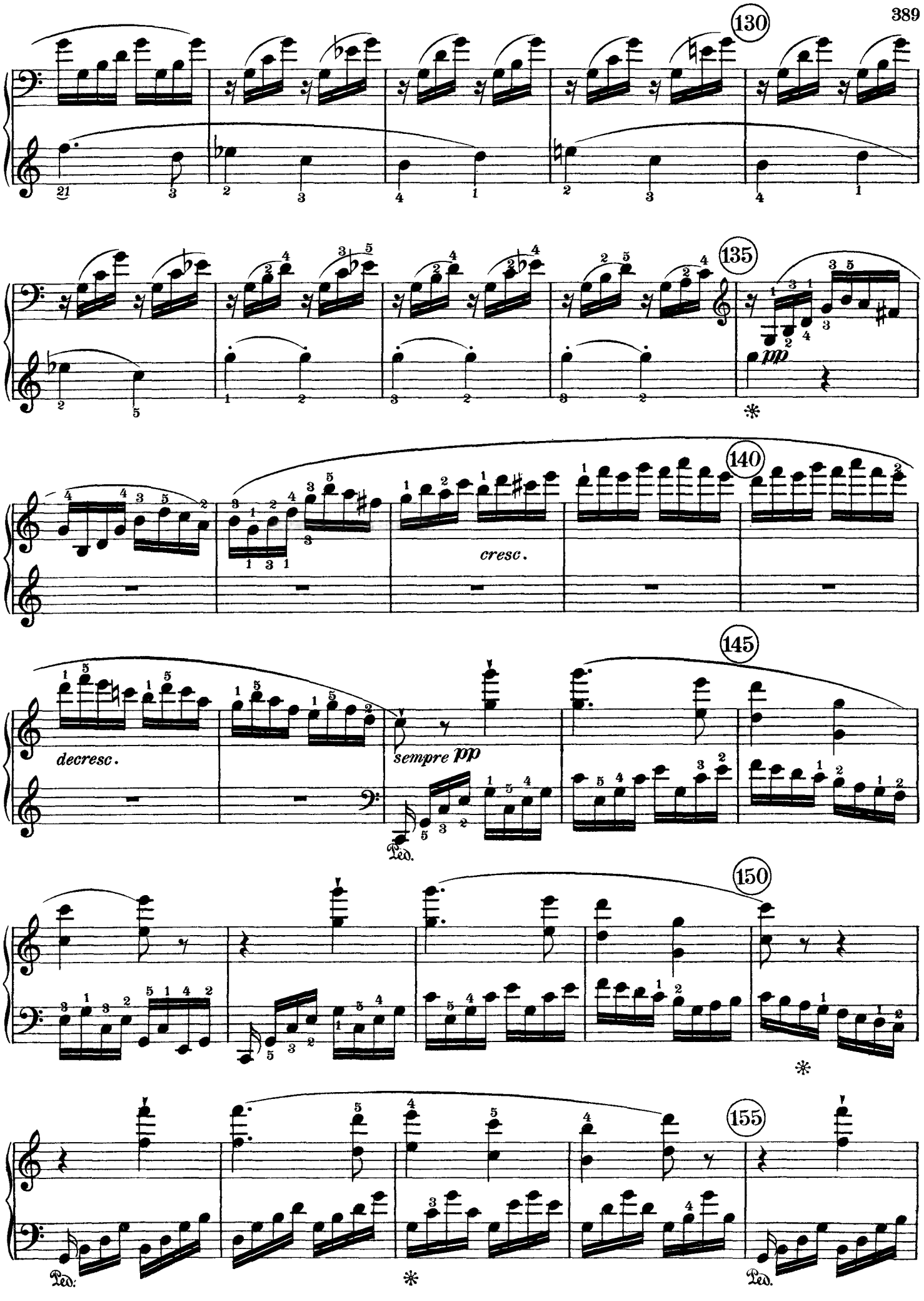


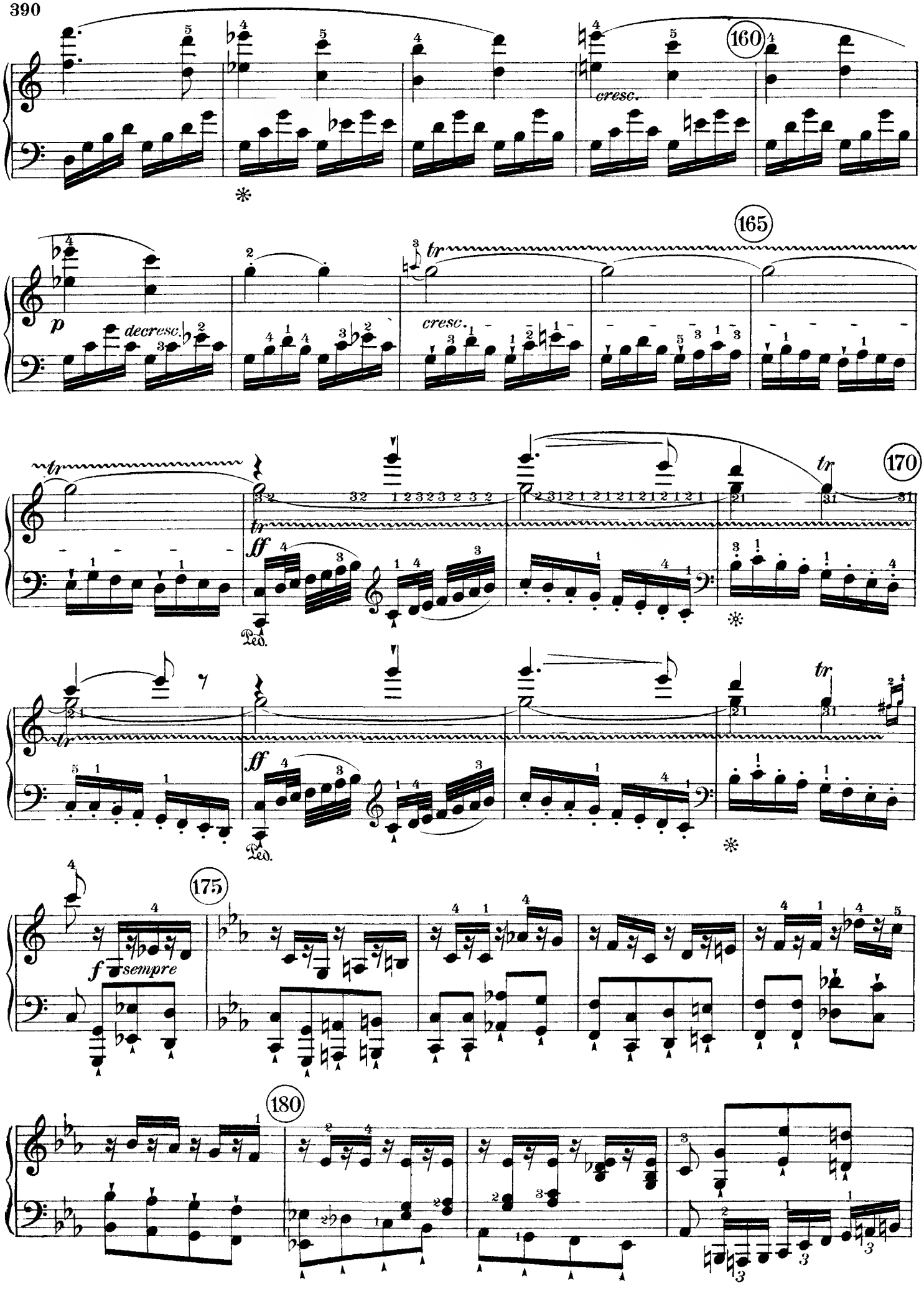
1) The first 16th note is detached to identify the opening of the motif. 2) Trill starting with the upper note in 32nds. 3) As Beethoven indicates at mm. 490 ff., the trill starting with the upper note is to be played uninterruptedly in 32nds; the fingering given makes this easy to execute.

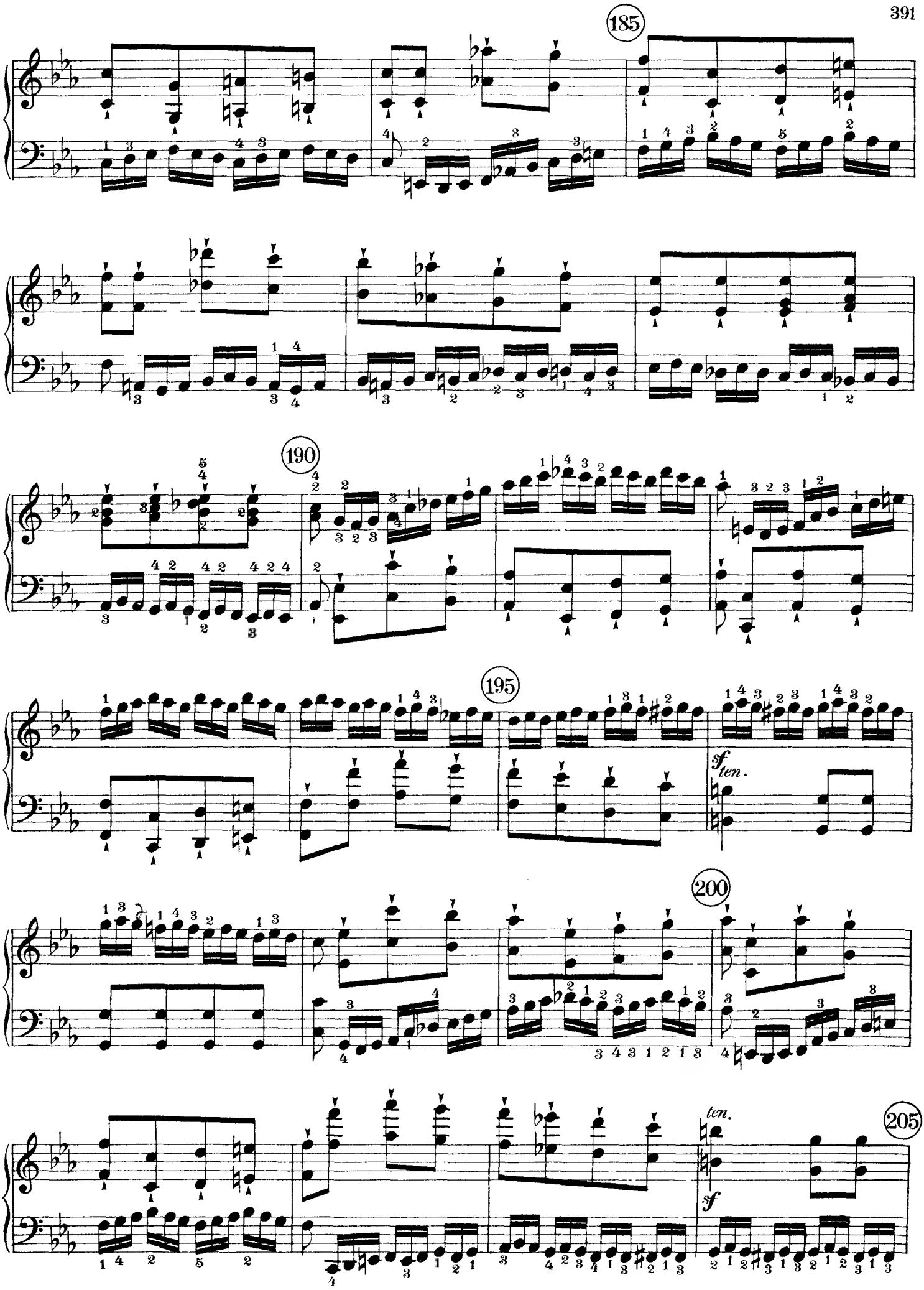

65
70
75
80
85
sf
ff

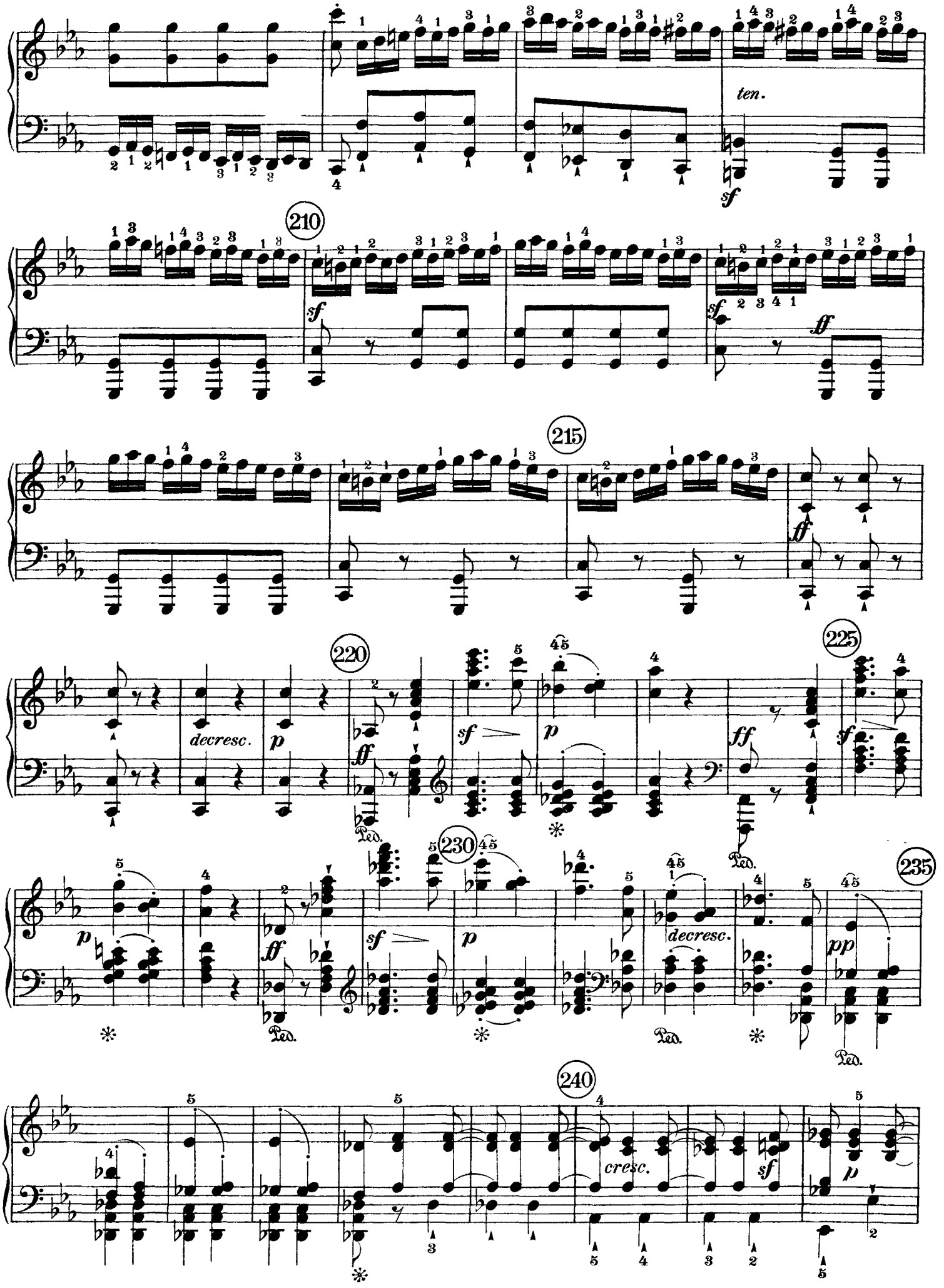


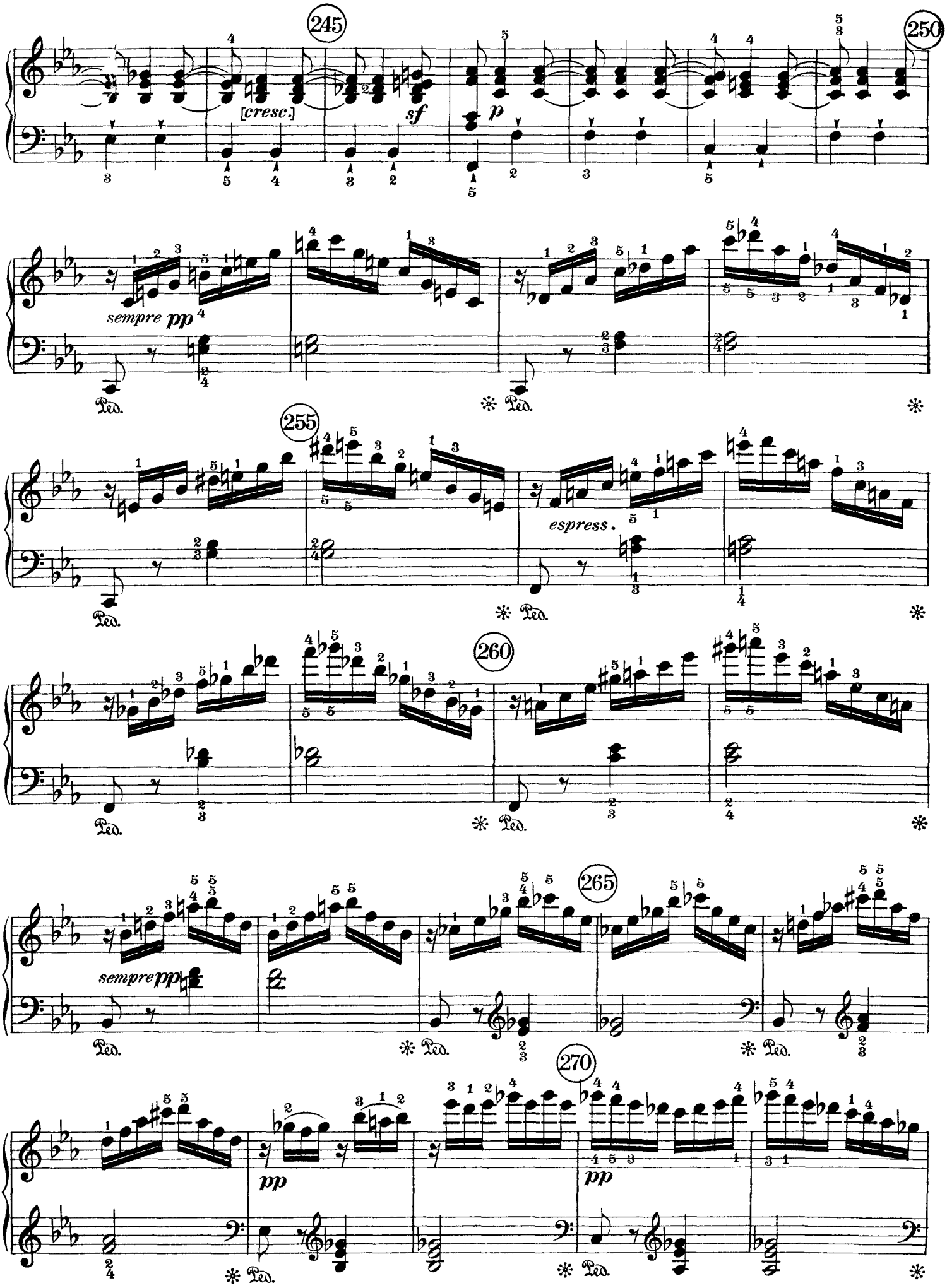
1) The two 8th-rests in place of a quarter-rest, and the ✻ directly below the fourth 8th-beat, are based on the original edition

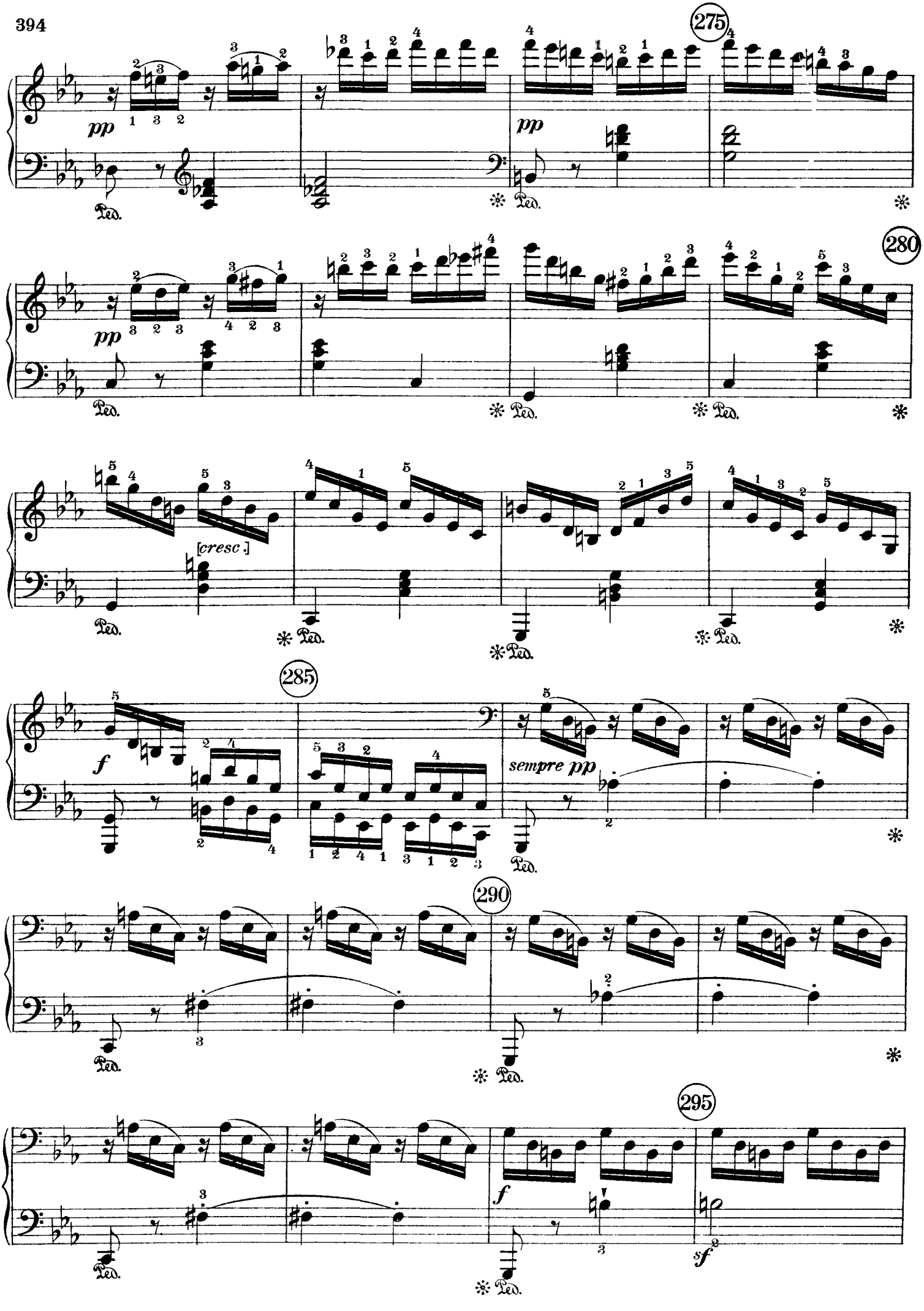

130
135
140
145
150
155
cresc.
decresc.
sempre pp
pp
Ped.
Ped.
Ped.

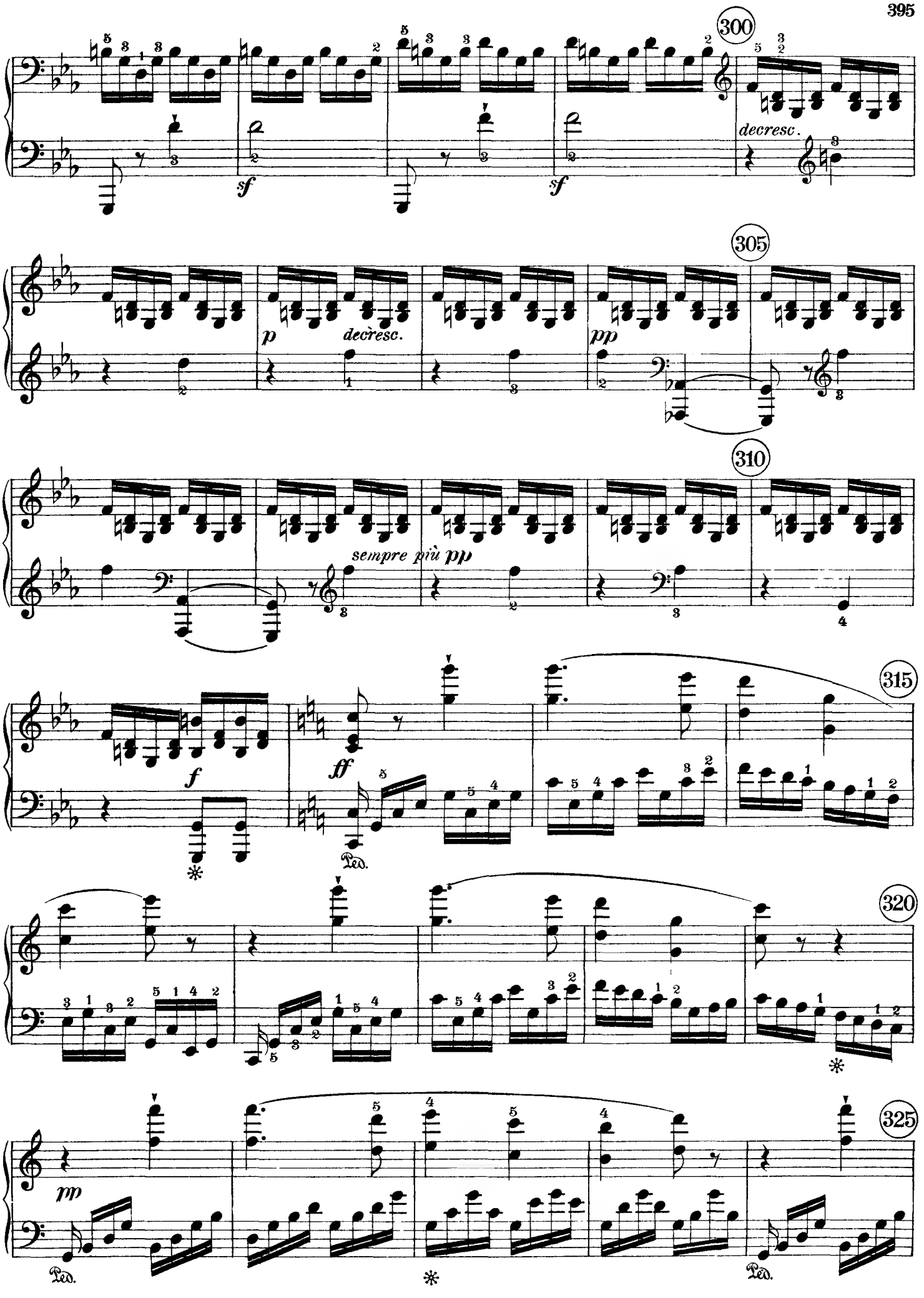

160
cresc.
165
p
decresc.
tr
cresc.
170
ff
Ped.
175
f sempre
180

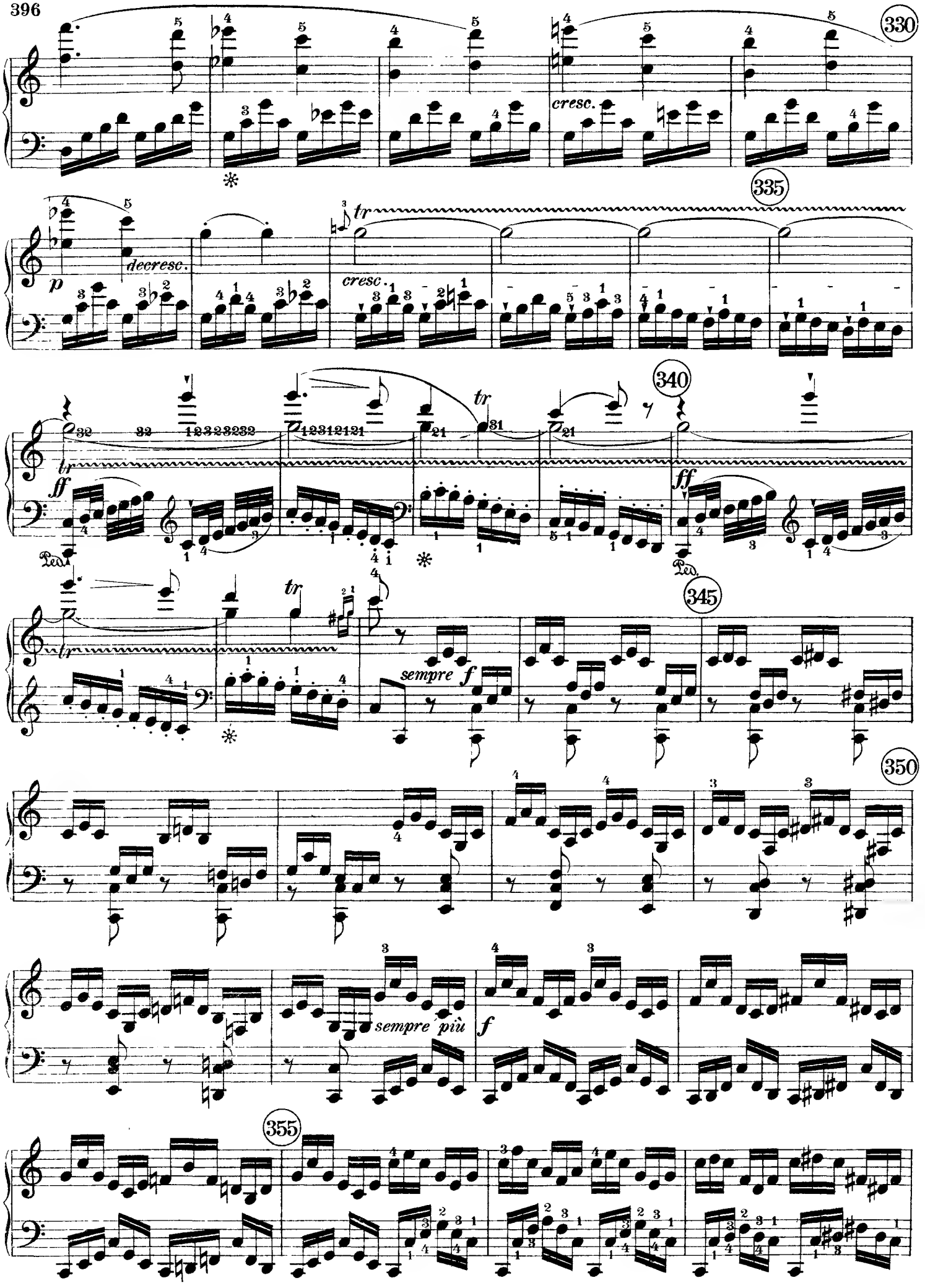

185
190
195
200
205
sf ten.
ten.
sf

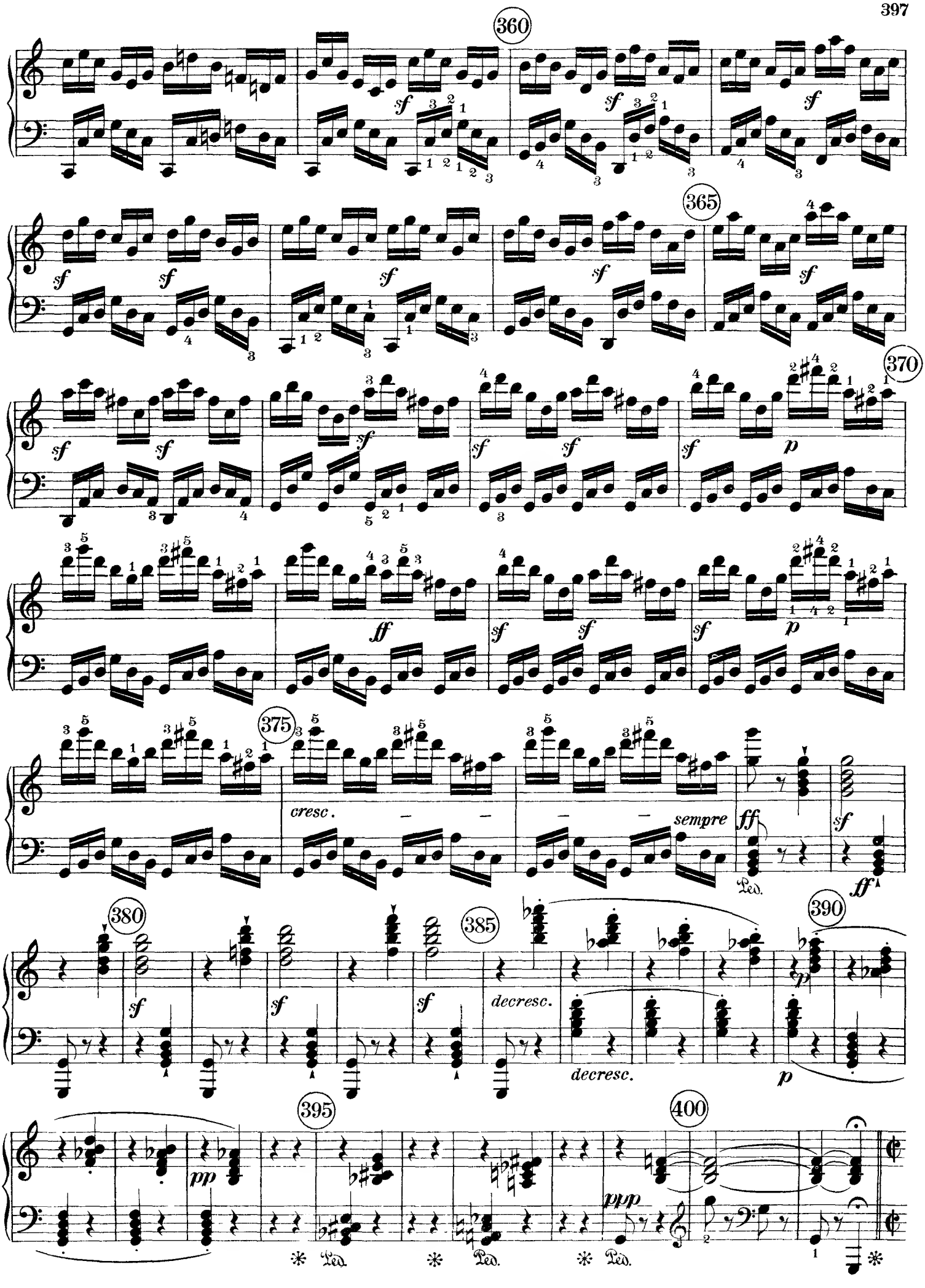

ten.
sf
210
sf
sf
ff
215
ff
220
decresc.
p
ff
sf
p
225
ff
sf
Ped.
230
sf
p
235
p
ff
decresc.
pp
Ped.
240
cresc.
sf
p


245
250
[cresc.]
sf
p
sempre pp
Ped.
255
espress.
260
265
sempre pp
270
pp

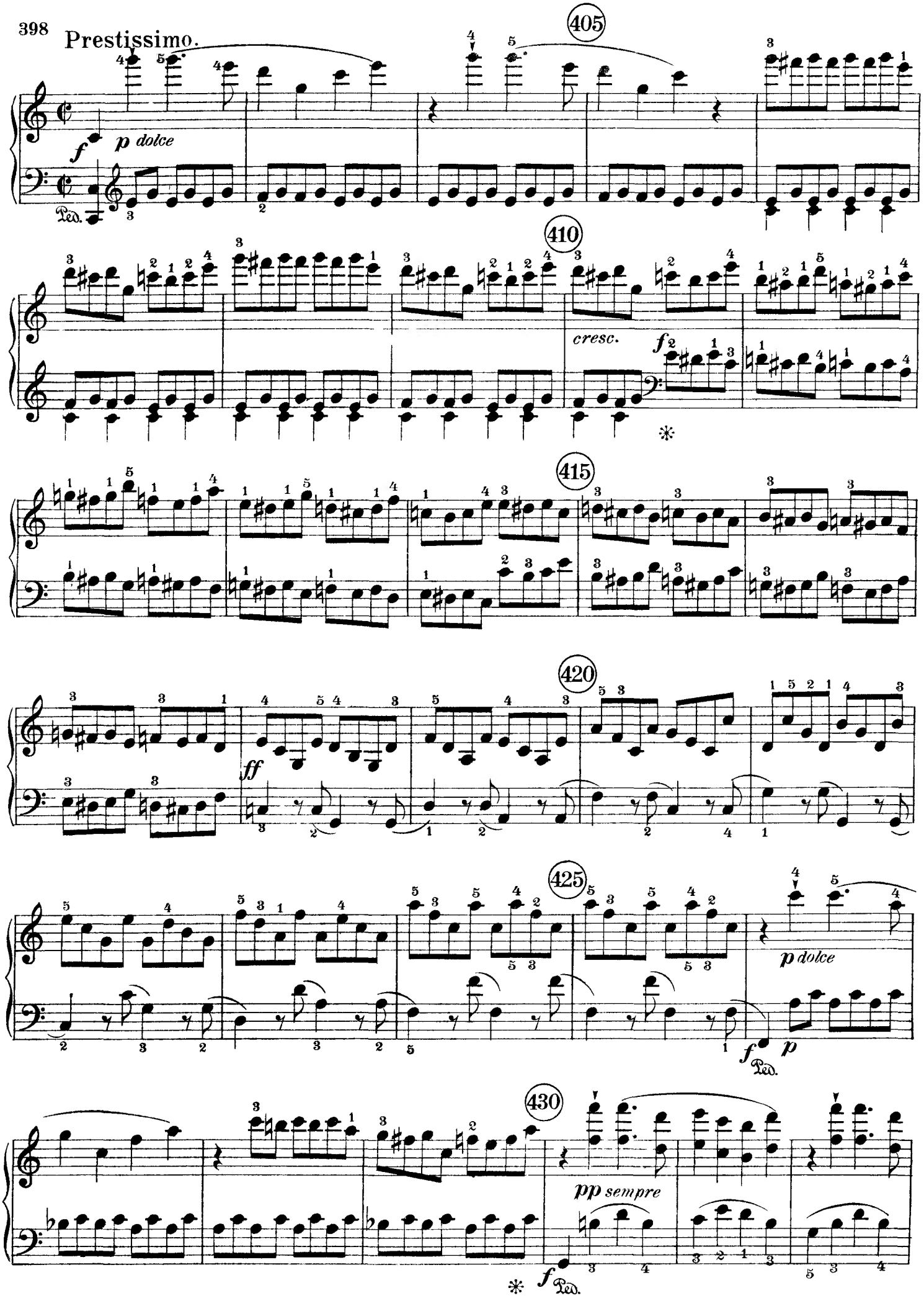

275
pp
Ped.
280
pp
[cresc.]
285
f
sempre pp
290
295
f
sf


300
sf
sf
decresc.
305
p
decresc.
pp
310
sempre più pp
315
f
ff
Ped.
320
325
pp
Ped.
Ped.


330
cresc.
335
decresc.
p
tr
cresc.
340
ff
Ped.
345
sempre f
350
sempre più
f
355


360
365
370
375
380
385
390
395
400
sf
ff
p
pp
ppp
cresc.
sempre
decresc.
Ped.

Prestissimo.



435

440

445

450

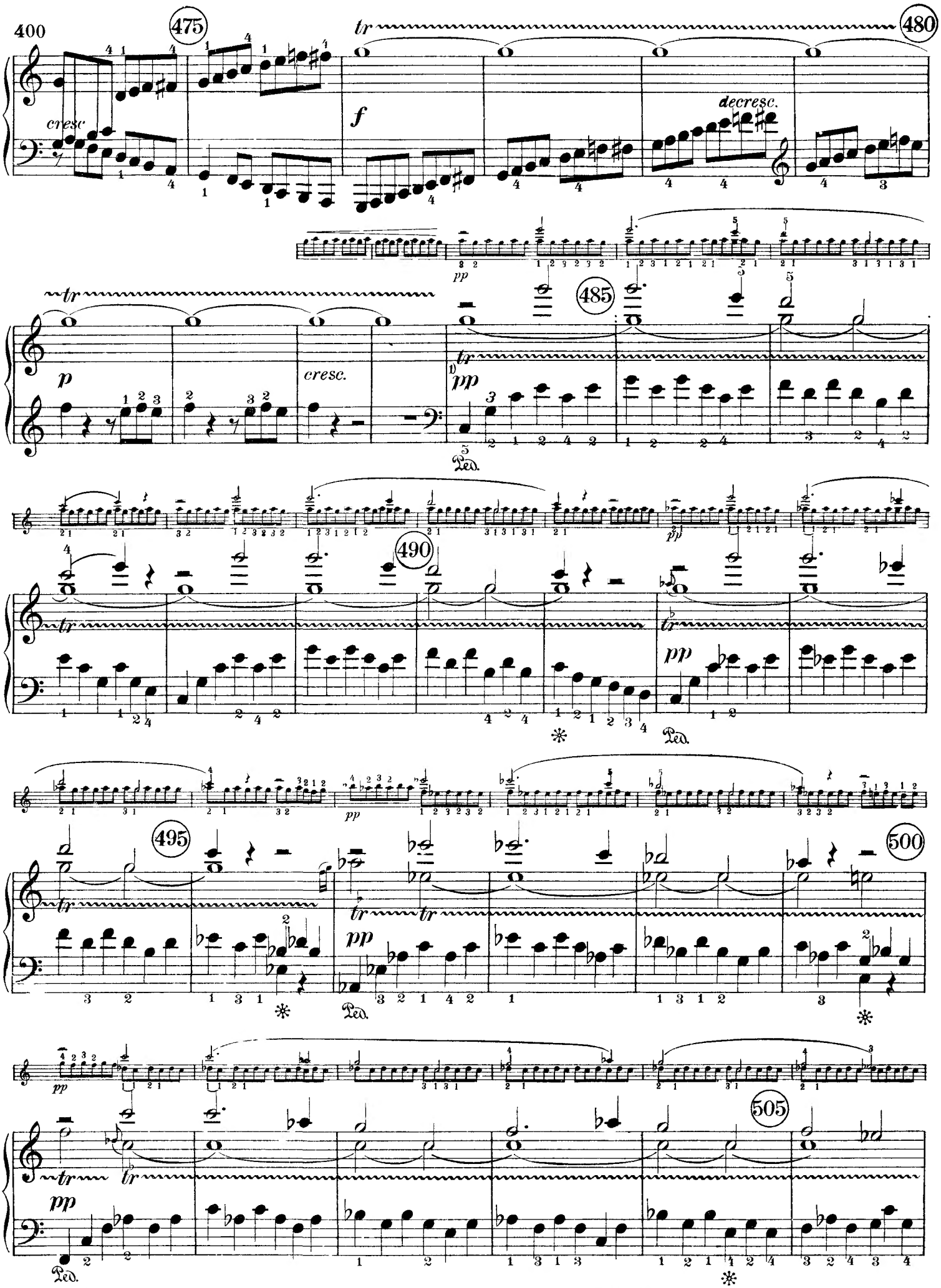
455

460

465

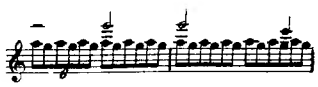
470

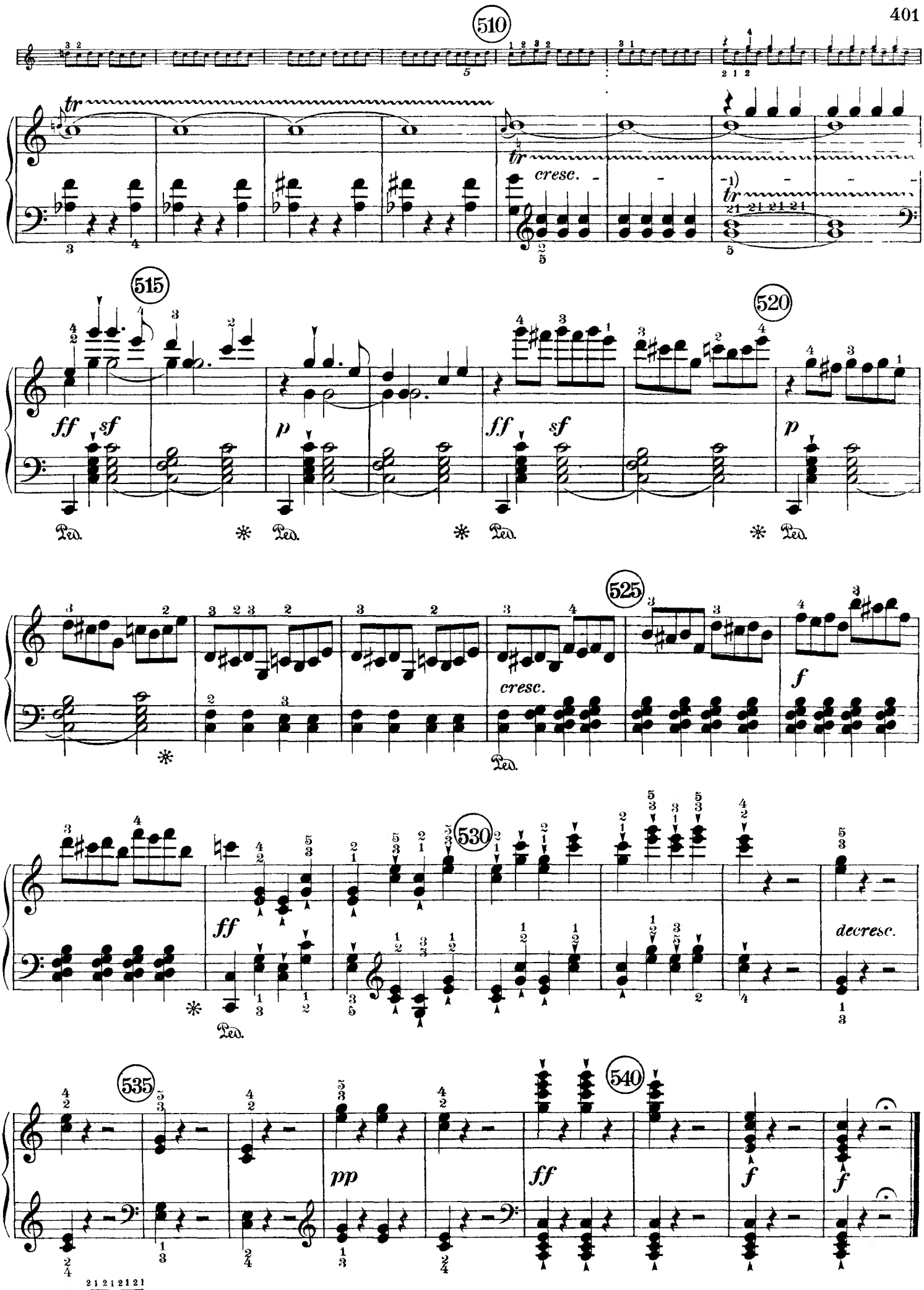
1) Usual simplification.



1) In the autograph Beethoven wrote "Those who have too much difficulty with the trill where it occurs along with the Theme, can use the following simplification

or, depending upon the extent of their powers, can double it by playing two of these sextolets to every quarter note in the bass At any rate it is not important if this trill comes to lose some of its usual speed '




510
tr
cresc.
515
520
ff
sf
p
Ped.
525
f
530
decresc.
535
pp
540
1) L h